

COMICS

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DOCTOR WHO

MAGAZINE™

SUMMER
SPECIAL

THE DEFINITIVE GUIDE TO THIRTY YEARS OF THE DALEKS!

FULL ARCHIVES ON
THE CHASE
and
*REMEMBRANCE
OF THE DALEKS*

CREATING DALEKS
FOR THE EIGHTIES:
Writer Ben Aaronovitch
interviewed!

FREE POSTER FREE POSTER FREE



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Z INSLI!

As we sit back and proudly acknowledge that 1993 is the Thirtieth Anniversary of *Doctor Who*, it is easy to forget that the Daleks are also thirty years old this year.

Their contribution to the continued success of *Doctor Who* over the years has been monumental and this is Marvel's tribute to Terry Nation's wonderfully crafted bad guys!

Hopefully, you'll enjoy reading Andrew Pixley's exhaustive guide to the denizens of Skaro, alongside Marcus Hearn's brief but biting looks at the press reaction the metal meanies have garnered over the last thirty years. To add to that, there are two fact-filled archives – the 1987 adventure *Remembrance of the Daleks*, and from the show's black and white era – 1965's *The Chase*. It is no coincidence that later this year BBC Video will be celebrating the Daleks' anniversary by releasing these two stories together in a limited edition embossed metal box!

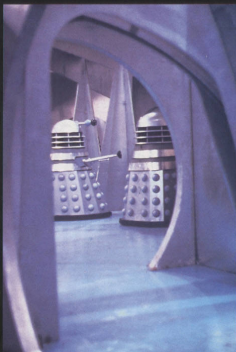
In addition to all this, Warwick Gray has written a new comic strip adventure with the Second Doctor and his companions Victoria and Jamie, pitting them against Davros' deadly creations. Newcomer Martin Geraghty provides the artwork for this – and we feel that you're going to see more of Martin's work in the coming months!

Marcus Hearn talks to Ben Aaronovitch, author of

Remembrance of the Daleks about creating this, the last entry to date into the Dalek mythsos.

Our front cover and huge pull-out giant poster is by artist Colin Howard and the full-page picture opposite, showing *The Executioners*, is by Steve Whitaker.

With the 1984 adventure *Resurrection of the Daleks* now scheduled for video release in November, 1993 looks set to be as great a year for the Daleks as it is for *Doctor Who* itself and we're glad to be here at the start of this exciting celebration!



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Photo © BBC

THEY CAN'T SEE RED-

and other fascinating facts about The Daleks!

Terry Nation, like many other writers initially contracted by *Doctor Who*'s story editor David Whitaker, was part of the writing team handled by Associated London Scripts. Born in Llandaff in South Wales, Nation abandoned life in the family furniture firm in an attempt to become a stand-up comedian. Proclaimed a total failure, he started to sell his material rather than perform it and was soon regularly employed on comedy shows for television and radio. In 1961, Nation had broken into drama, and in 1962 wrote three scripts for ABC's science-fiction anthology series *Out of this World*. It was this work which brought him to Whitaker's attention to provide an SF storyline for the new BBC family serial.

Nation at first felt insulted to be asked to work on a 'children's programme', since he was working with Tony Hancock, one of the country's top comedians. During July 1963 though, Hancock fired Nation in a disagreement, and Nation found himself without work. Seeing the writer's guide for *Doctor Who*, Nation was less than enthusiastic but needed the work.

THE DALEKS

The ingredients which fuelled Nation's storyline mainly emanated from his fascination with twentieth century warfare, such as an article he had read about the neutron bomb: a weapon that could kill people using radioactive fall-out, but leave buildings

standing. He also envisaged his 'monsters' as faceless oppressors such as Nazi stormtroopers from the second world war.

Nation's submission was in the form of a storyline entitled *The Survivors*. The setting was the planet Skaro in the year 3000; The Dalek and Thal war had been fought two thousand years earlier, with the two races inhabiting opposite hemispheres of Skaro. The Daleks were unable to leave their city until the radiation levels of the planet fell, as they did slightly after a great rain fall which occurred each decade. The next rain was due to reduce levels sufficiently, so the Daleks planned to execute the travellers as Thal enemies after a trial to celebrate their emergence from their city.

As the rain starts, Susan encounters a group of Thals outside the TARDIS (not Alydon alone) and learns that they are ashamed of their humanoid mutation form. The Dalek creature taken from the casing by Ian and the Doctor was described as 'frog-like'. In the caves leading Ian's group to the Dalek city, Barbara was also terrified by giant white, bloated spiders. The Doctor and Susan were captured along with some Thals, and all were subjected to punishment in a sonic chamber, with ultrasound driving them through madness to death.

The principle changes came at the end of the storyline. Originally, the Daleks were not fully defeated, but allowed a degree of freedom by the pacifist Thals which resulted in the treacherous Daleks trying to retake the control room. Conflict was averted when the Doctor revealed that, having compared both the Dalek and Thal history records, neither side started the war - both hemispheres were attacked simultaneously by an enemy from space. The Dalek space radar indicated approaching rockets so the Daleks and Thals agreed to stand together against a common foe. The space people from the rockets proved immune to the Daleks' weapons and did not retaliate. The aliens then explained that 2000 years earlier, their forefathers fired neutron bombs at Skaro, but they now regret the crime. As the radiation levels have fallen, they had arrived to make reparations and help both Daleks and Thals rebuild Skaro.

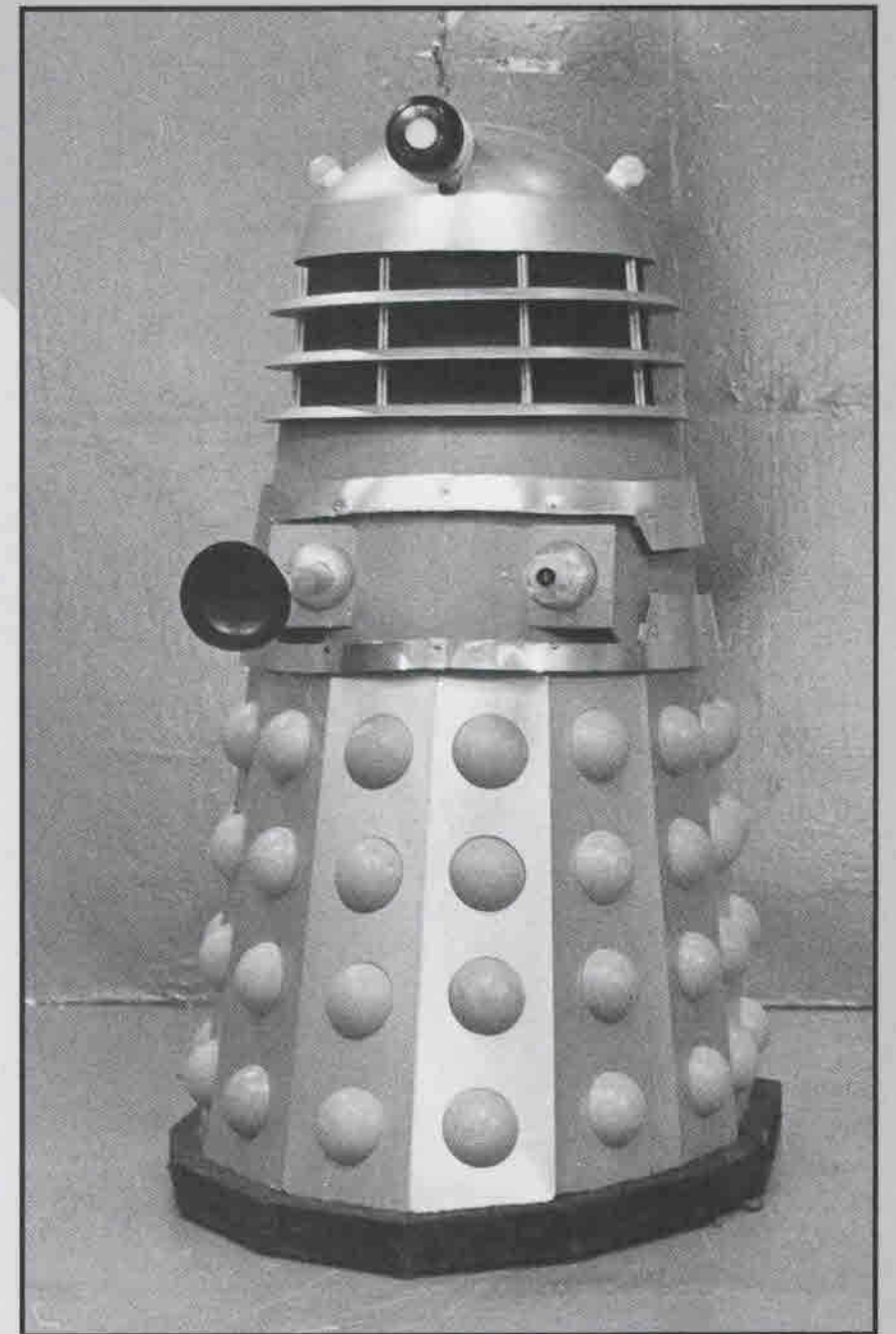
Producer Verity Lambert and Whitaker asked Nation to develop the revised storyline into scripts. Then Nation's friend Eric Sykes offered him a job in Sweden, so the writer dashed off his scripts in a single week and forgot about *Doctor Who*. Lambert and Whitaker felt the scripts were the only reasonable SF entries they had seen, whilst their superiors Donald Wilson and Sydney Newman told Lambert that the serial should be abandoned, considering it pulp SF. The producer retaliated that the Dalek serial was the only set of scripts ready for production, and that she had no option but to use them.

The working title of *The Survivors* appears to have changed by November 1963 to *Doctor Who and the Mutants*, the title by which it was referred to in all BBC Enterprises documentation covering the first three serials. Although *The Mutants* is strictly speaking the collective title for the episodes, the story is generally referred to as *The Daleks* (as with the film adaption and later editions of the novelisation) for the sake of clarity, and so to avoid confusion with the 1972 serial which was also entitled *The Mutants*.

The original set of four Dalek casings were constructed by Shawcraft Models (Uxbridge) Ltd., a specialist prop building company who worked to designs prepared by Raymond P. Cusick, the BBC set designer assigned to work on the story. Six Daleks had originally been hoped for, but after discussions with Shawcraft, Cusick found that the budget would only run to four (as required by Nation's script).

The description of the Daleks in Nation's script was very brief: "Hideous machine-like creatures, they are legless, moving on a round base. They have no human features. A lens on a flexible shaft acts as an eye. Arms with mechanical grips for hands." Like Nation, Cusick was keen to lose the man-in-a-suit monster look from a cheap movie. Nation suggested to Cusick that the Daleks should glide like the Georgian State Dancers, who wore large hooped skirts that obscured their feet. Cusick's early sketches also suggested that the Dalek's two flexible clawed arms could be operated by puppeteers from above. The second design was more conical with a louvre section for the operator to see through.

An early suggestion was that the Daleks should be built over a tricycle, and that the 'death ray'



The Daleks first appeared around Christmas 1963. For the next few years they returned to plague the Doctor on a regular schedule. Photo © W. Newman

weapon would be mounted above the manipulator arm. This basis was developed in conjunction with the late Bill Richards of Shawcraft. By the end of October 1963, Cusick drew up blueprints of what was almost the final Dalek. The operators would sit in the skirt section and move their feet along the floor with the casing mounted on casters. The gun and arm were still on different levels, but the arm now ended in a rubber sucker, with a heavy duty industrial magnet placed inside it.

The finished Dalek casings effectively came in four sections. The lower body section was moulded from fibre-glass in two symmetrical halves. These formed the silver skirt section through which fifty-six pale blue hemispherical studs were inserted (Cusick originally intended that these should be lights). On top of the skirt came the midriff section which held the arms, again constructed in two halves from fibreglass and wood with two bands of polished aluminium around it. The arms were mounted in ball-and-socket joints, manipulated from

inside by the operator. The left arm was the weapon, a complex metal and perspex framework around a central tube. The right arm was a domestic sink plunger fitted inside a telescopic mechanism. One of the Daleks had a magnet fitted inside the sucker hand which allowed it to carry metal props in the serial.

The grille section was where the Dalek operator could see out of the casing: a fine metal gauze which would look smooth on the television screen. Wooden rings and support rods formed the grille. The top of the Dalek was a rotating silver fibre-glass dome. Set into this were two yellow lights; operated by the actor in the casing (an afterthought to show which Dalek in a scene was speaking). A short eye-stalk with eyeball and pupil was also inserted on a tilting pivot; one of the four props was fitted with a working electronic iris in the eyeball, which could be seen to change size in close-up. Shawcraft also made pre-cut upper body sections to collapse on cue as the Daleks fired upon the casing inhabited by Ian. ➤

One of the Daleks was also fitted with a gas-fired cutting torch. Photographic blow-ups of one of the props were made to act as immobile extras in crowd scenes.

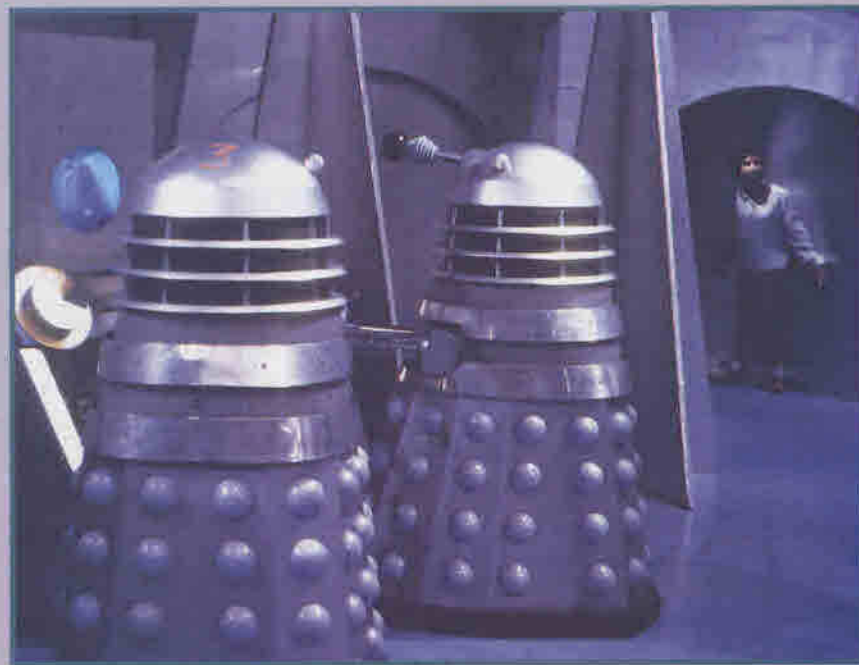
The first view of Skaro came at the very end of *An Unearthly Child: The Firemaker*: a white forest of petrified trees in which the TARDIS travellers were later to find delicate flowers that crumbled to dust. Skaro was a planet ruined by war: a battlefield burnt up in a day of madness by the detonation of a nuclear bomb. One of the two sides in the conflict had been the Dals, once teachers and philosophers of an apparently humanoid nature. By the time of the Doctor's first visit however, the Dals were now the Daleks, heavily mutated being trapped into an existence within the confines of a metallic casing which could carry them about their city. The only view of a Dalek was a hand seen at the end of *The Escape*, a webbed claw emerging from under a Thal cape.

The Daleks' weaponry activated with a hissing, burning sound; metal prongs emerging from the stubby gun arm. The effect could paralyse (as in the case of Ian during *The Survivors*) or kill (as with Temmosus and Tacanda), and was shown on-screen as the picture looking like a photographic negative (i.e. black and white interchanging, a technique achieved by over-exposing the camera). The Dalek casing was large enough for a human to crouch inside, and Ian described there being a screen amongst the controls which the Dalek operated. When a Dalek was attacked, it emitted an audible alarm until isolated from its power supply which in this case was the metal floor of the city. Each Dalek in a work detail appeared to be assigned into a numbered 'Section'.

In this story, the Daleks were unable to leave their metal city, since their casings were powered by static electricity, conducted on a single wire system through the floors of the structure (the floor itself could also be magnetised when required). The city itself, which was divided into numbered sections, had apparently been constructed as a huge underground shelter during the Neutronic War over five-hundred years earlier. The main control room for the city was on Level Ten, and the inhabitants moved between levels in open lift shafts large enough for a single Dalek at a time. The landings and corridors were dotted with abstract sculptures. The city was powered by a reactor, and had provision for the growth of vegetation in artificial sunlight. The concept of the Doctor travelling in space or time seemed unlikely to the Daleks, suggesting that such things were not possible for them.

The Daleks had a variety of devices to see inside and outside their city. The rangerscope could track to the edge of the forest, but was disabled later when the Thals reflected light from mirrors at the city's antennae. The laserscope allowed the Daleks to actually see pictures of Ian's party making their way into the swamp area close to the city. Another picture relay system, this time for use inside the city, seems to be the videoscope, such as the one that the Doctor's party destroyed inside their cell. A vibroscope or vibration locator could also monitor movement inside the city when the visual relay systems had been disabled.

Whilst impersonating a Dalek, Ian referred to taking the Doctor's party to 'The Council', a remark not questioned by a genuine Dalek. Apart from this there seemed to be no different ranking in Dalek society. It seemed that the Daleks had now become dependent on radioactivity to a degree. When the Thals' anti-radiation drugs were tested on a group of Daleks, they appeared to go insane. A cure for a few of the Daleks was attempted by placing them in the city's sonic chamber and pumping radioactive air through this room. Because of this, the Daleks decided to adapt Skaro's atmosphere to suit them



Susan Foreman (Carole Ann Ford) hides from prowling Daleks in *The Daleks*. Photo © Raymond Cusick.

by releasing more radioactivity: sending an ejection capsule of material from their reactors critical in their oxygen distributors (the original plan of detonating another nuclear bomb deemed as taking too long to prepare).

The Thals were shown to be descended from short, ugly and powerful warriors, but had now mutated into tall, graceful, blonde people dedicated to pacifism. They carried the history of their world, Skaroine history, which went back around half a million years and explained that Skaro was the twelfth planet in its solar system. A map of hexagonal metal plates showed how the Thals' ancestors had mapped out the system using legerscopes. The Thals, now primarily farmers, had developed drugs to combat the effects of radiation from the atmosphere. Four years ago, the group led by Temmosus had left their plateau in search of help: a great rainfall which occurred every four or five years was two years overdue and their crops were ruined.

Another form of life native to Skaro was the Magnadon, a metallic, four-legged reptile, possibly bound together by an inner magnetic field. It was the discovery of one of these dead animals which allowed the Thals to recharge their hand lights. Other creatures lived in the area of the lake to the rear of the Dalek city. These swamps emitted a glow from the light of Skaro's moons, caused by some strange chemical in the water. The mutants which lived in this region had cross-bred into many forms. A large caterpillar creature terrified Barbara at one point (stock film shot by naturalist Armand Denis for his serial *On Safari*), and another octopoid type monster rose from the swamp lands to attack the Thal party.

THE DALEK INVASION OF EARTH

The impact of the Daleks on *Doctor Who* had been clear from the massive jump in viewing figures during that first story, so in March 1964 Whitaker commissioned Nation for a sequel. *The Return of the Daleks* pitched the idea of the Daleks now actually invading Earth of the future, a fast-moving story that would require a larger budget, and which Whitaker and Lambert scheduled to close their initial season of fifty-two episodes. The six scripts

for *The Dalek Invasion of Earth* were written over the summer at weekends (Nation working on *The Saint* during the week) and announced to the press shortly before location filming began in August 1964.

According to the Doctor's guess work, his second encounter with the Daleks may have taken place millions of years prior to events in their metal city on Skaro (although the fact that these Daleks could move outside the city and had the secret of space travel seems at odds with this). This time the TARDIS landed in a decaying London to find it in the grip of the ruthless aliens. The Daleks' attack on Earth took place around a decade prior to the setting of the story (which, judging by the Doctor's remarks to Bret Vyon in *The Daleks' Master Plan*, seems to be 2167 AD: in the serial a desk calendar dated 2164 is found in a derelict office). The conquest began with meteorites from a 'cosmic storm' impacting on Earth. These were germ bombs sent by the waiting Daleks, and soon spread a plague that wiped out much of humanity, leaving Asia, Africa and South America desolate. Six months after this, the Daleks arrived in flying saucers: one such regular landing ground being Landing Area One, formerly known as Chelsea Heliport. It was here that Saucer Alpha Major spent some time before moving to the Daleks' gigantic mining complex in Bedfordshire, where Project Degravitate, the Daleks' objective for the invasion, was put in motion. The plan was to release the molten core of the Earth by dropping a penetration explosive capsule into a worked out fissure in the Earth's outer core. With the core removed, the Daleks aimed to replace it with a power system, and so pilot Earth anywhere in the universe.

This time the Daleks were directed by a Dalek of higher rank whose casing was generally black: the Dalek Supreme, also referred to as the Black Dalek or the Supreme Controller. This Dalek also referred to Supreme Command as the higher Dalek authority, of which it was possibly just one member. The Dalek saucer interior and also the capsule control room in Bedfordshire strongly resembled the Dalek city from the earlier serial, although the low doorways pivoted at one corner were only used for the capsule control complex. The cell in the Dalek ship in which the Doctor was held with Ian and Jack Craddock, offered a means of escape – a

complex test involving refractive indices and magnetism. Anyone passing this test was selected for Robotizing. The Daleks this time were organised into sections indicated by letters. In *The Waking Ally* it was shown that when the Daleks communicated with control by means of internal radio, their eye-stalks went up into a vertical position.

To keep the remaining human population under control, the Daleks recruited unwilling help by means of an operation performed on board the flying saucers known as both the Transfer and Robotizing. This involved the anaesthetizing of a human, placing them on a table and allowing machinery to attach a large metal helmet to their head, connected to a metal collar. This helmet relayed oral control messages from the Daleks in the form of radio waves, and a lamp on the side of the headgear flashed when communication was taken place. These living dead, Robomen or 'Robos', were then formed into Robo-patrols, searching for human rebels or forming guards at the mining operation. Each Roboman was numbered, and the Daleks always knew when one was attacked since the link to the helmet went dead. The Robomen wore tabards covered in strange Dalek lettering (the same symbols which the invaders placed on many of London's landmarks) and had only a low level of self-control and decision making. Eventually the process would drive them mad, and they would commit suicide.

A new Dalek weapon was the fire bomb, a timed device which could destroy huge areas of London. Fortunately the casings of the fire bombs were vulnerable to acid from explosive devices created by the human scientist Dortmun, allowing freedom fighter David Campbell to remove the fire bomb's timing mechanism. Dortmun revealed that the name given to the metal from which the Daleks' own casings were made was Dalekenium: an alloy which he was determined to find a means of penetrating with his acid bombs.

An alien creature brought to Earth by the Daleks as a guard at the mining area was the Slyther. This strange creature was never seen fully, but was a blob-like monster with approximately six arms, each of which ended in a three-fingered hand. The Slyther also seemed to have two voices: a high wailing cry and a low menacing growl which could be heard simultaneously.

The main change to the Daleks was the addition of a dish receiver to the rear of each casing. This was the modification that allowed the Daleks to operate on alien worlds with their power being transmitted to them via some form of radio waves. The eye-stalks of the Daleks were also modified to be longer and have a silver eye, and the bases were deeper and larger. A Dalek in *The Daleks* had a black dome and its skirt panels seemed to alternate between silver and black. This Dalek acted as some sort of commander for the flying saucer in London. From *Day of Reckoning* however, this Dalek appeared as the Black Dalek, with the remaining skirt panels and sections of the midriff also painted black.

THE SPACE MUSEUM

A lone Dalek casing appeared as an exhibit in the Morok Space Museum on Xeros in the first two episodes of *The Space Museum*. Standing beside a sign reading 'Dalek – Planet Skaro', the implication was that the Moroks had visited Skaro and the Daleks had been conquered by the once great Morok empire. Vicki, from the late twenty-fifth century, had heard of the Daleks but never seen one, and at one point the Doctor hid in the casing from some pursuers. The serial concluded with a real Dalek, now with slats around its mid-rift section and the dish aerial removed, in its final scene to bridge into the subsequent serial, *The Chase*. This episode, *The Final Phase*, featured a Dalek control

What the Papers Said

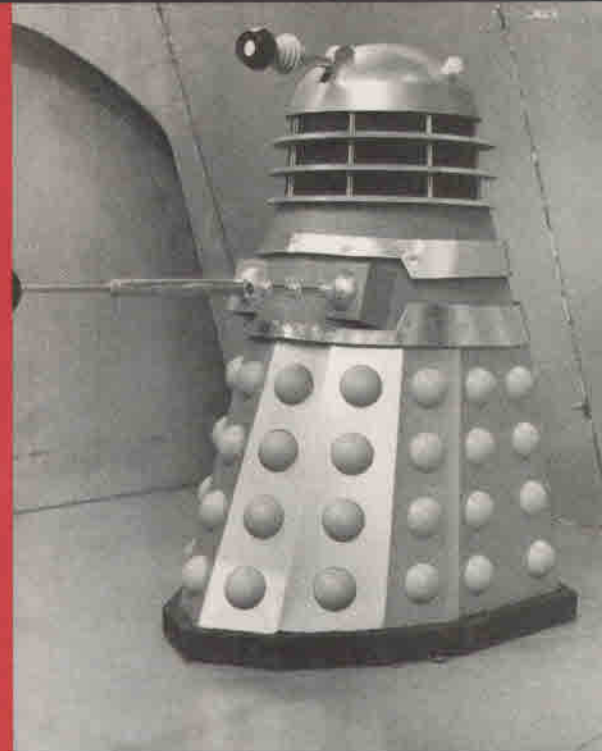


Photo © W Newman

When Terry Nation stopped selling furniture and started selling gags, the big time beckoned. Scaling the dizzy heights of Sixties television he became one of Tony Hancock's scriptwriters, only to plummet back down when 'The Lad Himself' moved on. Nation was saved from a fate worse than soap opera by the success of his first *Doctor Who* serial, *The Daleks*. The overnight impact took the British press by surprise, but by the time the metal mania began *The Dalek Invasion of Earth* the papers wanted a story. "Shortly after 5.40 this evening a week of almost unbearable tension will come to an end," wrote John Sandilands in *The Daily Mail* of 28th November 1964. "At that time the BBC TV adventure serial *Doctor Who* comes on the air. And as ten million viewers can tell you, the dreaded Daleks are back and about to reveal their future plans... The operation of the Daleks – they were killed off earlier this year but brought back by public demand – is conducted by a remarkably attractive young woman called Verity Lambert who, at twenty-eight, is not only the youngest but the only female drama producer in BBC TV... These ugly anti-social fugitives from an overgrown crucet may well have met their match in Miss Lambert. Tall, dark and shapely, she became positively forbidding when I suggested that the Daleks might one day take over *Doctor Who*. 'I feel in no way obligated to bring them back for a third time even if this present story is a tremendous success,' she said with a noticeable chill. It was reassuring to know that there was someone who is prepared to stand up to the devils."

Meanwhile, *The Daily Telegraph* was discovering that standing up to the Daleks wasn't as much of a problem as standing up in them. "Those terrifying robots the Daleks had a bicycle arrangement inside and the occupant, who had to be almost as fat as a spaceman and not more than 5ft 6in to 5ft 8in tall, had to pedal madly backwards and forwards," L. Marsland Gander revealed on 18th January 1965. "Being a Dalek or a Zarbi is an exhausting, exacting job. It is little use applying to the BBC for enrolment because the small corps is complete and, Miss Lambert says, they are happy in their work."

Less happy was Philip Purser, leading the Dalek backlash in *The Sunday Telegraph* on 13th June. "The Daleks, recalled with increasing frequency and increasing desperation, are fast losing their ancient menace; one of them has acquired a South London accent and another is undoubtedly queer."

Despite this, *The Chase* did little to damage the popularity of Terry Nation's screeching Skarosians. In fact, journalists continued to wonder if they weren't getting a bit too big for their castors. In profiling the 007 actor Sean Connery on 2nd October 1965, *Showtime* magazine pointed out that "Your Bond has to be the best possible star in order to hold his own against the gimmickry. Otherwise he suffers the fate of *Doctor Who* – forgotten in the wake of the Daleks."

The Daily Worker's Stewart Lane hadn't forgotten the programme, though the BBC may have wished he had. "*Doctor Who*, now in its 'third successful year', is definitely showing signs of age; and my spies have it that even the youngsters are getting tired of it," he taunted on 2nd March 1966. "Today *Doctor Who* moves to 16th century Paris, with plotting between the Catholics and the Huguenots, but I fear that the Daleks may return yet again. After all, the BBC has already granted sixty licenses for the production of Dalek toys with more still being negotiated, and it gets five per cent of the wholesale price on each toy."

Despite the growing number of dissenting voices, *The Observer* pointed out the inescapable truth that "Twelve million people watch *Doctor Who* if the Daleks are in it, only seven to eight million if they're not."

And as Terry Nation would have agreed, twelve million children can't be wrong.

area and a slide caption of a misty, cratered planet that represented Skaro.

THE CHASE

The main storyline development in *The Chase* (see Pages 43 to 50) for the Daleks was that they had now been able to construct a craft that was not only bigger on the inside than the outside but could travel through time and space – similar to the TARDIS. Likewise, they now possessed movement scanners to track the TARDIS across different planets and time periods, and had identified the Doctor and his three companions as targets for execution for delaying their invasion of Earth (later in the serial, Vicki refers to 'Ancient New York' being destroyed by the Daleks). An assassination squad was despatched in the time ship to pursue the TARDIS across space and time. The landing sites of the Dalek vessel were the Sagaro Desert on Aridius, the Empire State Building in New York 1966, the Mary Celeste in 1872, *Frankenstein's House of Horrors* at the Festival of Ghana in 1996, the jungles of the planet Mechanus, and finally a garage in London 1965 where its self-destruct mechanism was activated by Ian and Barbara.

One of the Daleks was fitted with a seismic detector unit or perceptor arm capable of sensing approaching lifeforms and of detecting the TARDIS. For the first time they attempted to fire their neutraliser guns at the TARDIS, to find this had no effect. Also immune to the ray weapons were Dracula and other robotic exhibits at the 1996 amusement attraction. The time ship was also equipped with a reproducer in which the Daleks created a duplicate humanoid of the Doctor, with its memory fed by a computer. However, the robot, programmed to infiltrate and kill the Doctor's party had been informed that the Doctor's companions were Ian, Barbara and Susan – a slip which gave away its identity and allowed the Doctor to immobilise it. On Mechanus, the Daleks operated in numbered 'sections' to attack first the travellers, and then the robotic Mechons/Mechonoids with whom Skaro had had previous dealings. Access to the lift shaft up to the Mechonoid city was gained by a Dalek fitted with a fish-like electrode unit.

MISSION TO THE UNKNOWN

Because the final two episodes of *Planet of Giants*, transmitted during Season Two, were combined into a single episode for transmission, an extra episode was allocated to the second recording block of *Doctor Who*. By this time, the production team were considering storylines for Season Three, including a special extended Dalek story. On 25th February 1965, story editor Dennis Spooner commissioned Nation to write a single episode, referred to as *Dalek Cut-Away*, to serve as a one-episode showcase for the Daleks (since the regular cast would be on holiday) and also to lead into the storyline which he and Nation would develop for Season Three.

The episode concerned the doomed battle for survival fought on the planet Kembel by Marc Cory, an agent of Earth's Space Security Services. The Daleks had now been active in the galaxy for five hundred years (since around 3500AD), as, according to *The Daleks' Master Plan*, the year was either 3999AD or 4000AD, gaining control of over seventy planets in the ninth galactic system and forty in the constellation of Mios. Kembel had been selected as a base for operations since it was the most hostile planet in the galaxy. The dense jungles were populated by Vaaga plants, mobile vegetation covered in thorns which could turn a human into a Vaaga should it prick their skin. Cory knew that the only planet where the Vaagas flourished naturally

was Skaro, where the Daleks bred them in their laboratories for protection. The Daleks were assembling delegates from the Outer Galaxies as part of their great alliance: representatives being Gearon, Trantis, Sentreal, Malpha, Warrien and Beaus. Their aim was to attack the Solar System, wiping out the human empire that spanned Mars, Venus, Jupiter, the Moon colonies and of course Earth. The standard silver Daleks were again led by the Dalek Supreme seen in *The Chase*, and one Dalek retained a perceptor arm from that story.

THE DALEKS' MASTER PLAN

The epic storyline had been discussed by Nation and Spooner as far back as February 1965, then as a six-episode serial. The idea to double its length arose in May 1965 as Spooner prepared to leave *Doctor Who* and join Nation to work on ITC's *The Baron*. On 5th July 1965, Spooner's successor Donald Tosh commissioned Spooner for his six scripts on the serial, and on 16th July 1965, one of Spooner's last acts on *Doctor Who* was to commission Nation for the other six episodes.

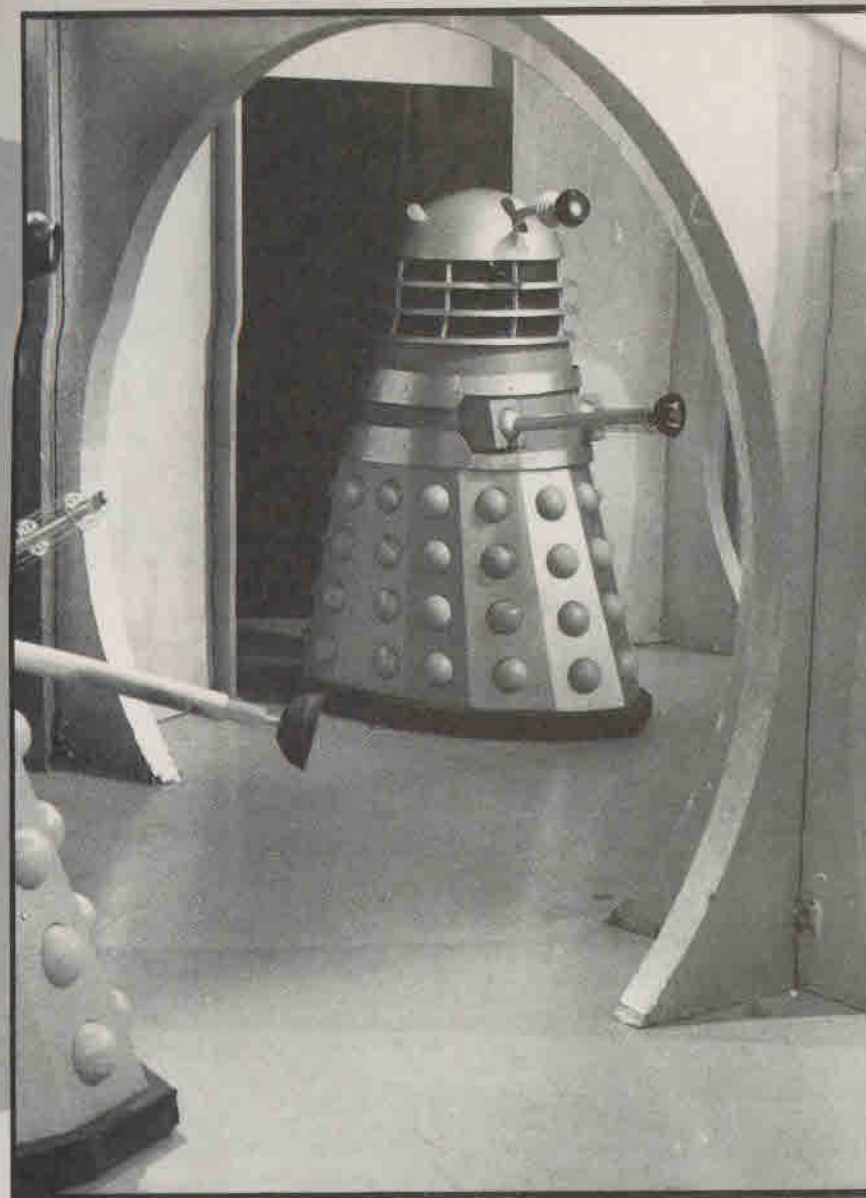
Nation and Spooner were soon very occupied with *The Baron* which ran into problems. This meant that their scripts for *Doctor Who*, based on Nation's original storyline, arrived late. Nation's

entries in particular were very short, and Spooner beefed up the insubstantial storyline by injecting his character of the Monk from *The Time Meddler*, the story proved to be a nightmare for new producer John Wiles and his story editor Donald Tosh, who had inherited the serial and were not happy with it. Wiles washed his hands of the show as much as possible, knowing that he could rely on director Douglas Camfield to make the scripts work.

The original drafts of the story – referred to at first as *Twelve Part Dalek Segment* – called the planet Kembel (although Varga was its original name). The Daleks' time ship was referred to as a Dardis, as with the draft scripts for *The Chase*, and the original time period for the story was 1,000,000AD. The final versions of the programmes credited Nation as sole writer for the first five parts and the Christmas comedy episode *The Feast of Steven* (which had nothing to do with the main Dalek storyline at all). The remaining episodes credited Spooner, working from ideas by Nation.

The Daleks seen in *The Daleks' Master Plan*, which was set in the year 4000AD (six months after Cory's death), appeared to be similar in resources and technology to those seen in *The Chase*. These Daleks had the power of time travel, and used a capsule similar to the one they had used to pursue the TARDIS before. As with the earlier story, the Daleks were able to trace the TARDIS using their

Sara Kingdom (Jean Marsh) a short-lived but memorable companion for the first Doctor as they combated *The Daleks' Master Plan*. Photo © BBC



In the Sixties, the Daleks were one of the most successful creations on British television. Photo © W Newman

space/time scope. The capsule was also equipped with a voice-audio, a tannoy system allowing Mavic Chen's voice to boom out across ancient Egypt, which was the craft's only landing place before its return to Kembel.

The Dalek pursuit ships referred to from *Devil's Planet* to *Coronas of the Sun* were never seen fully, although a small entrance in the form of a cylinder pod was seen in *Coronas of the Sun*. The pursuit ships sometimes operated in pursuit fleets led by an unseen Commander. The fleet that followed the Spar 7-40 to Desperus failed its mission, and so the Dalek Supreme ordered that the fleet was destroyed by remote control from Kembel. The Doctor got on board a Dalek pursuit ship in *Coronas of the Sun* and declared that he was familiar with its controls, and was shortly able to perform a successful lift-off from Mira. This craft could also be controlled by the Daleks on Kembel, until Steven Taylor turned off the remote-control and steered the craft manually. The pursuit ships worked on a combination of reliance power and Gravity-Force which, although a current system to Steven, was declared by Sara Kingdom to be obsolete. The Gravity-Force generator later trapped Steven in a personal forcefield which saved him from the fire-power of the Dalek neutralisers.

The Daleks possessed other advanced devices in their Central Control on Kembel. The neutron randomizer was able to disrupt the operation of Chen's Spar 7-40 spaceship, forcing it down onto the planet Desperus. After Steven turned off the remote-control on the Dalek pursuit ship, the Daleks still dragged the vessel back to Kembel using their magnetise beam.

The Daleks' plan to wipe out humanity continued from *Mission to the Unknown* as they were joined by more representatives of the Outer Galaxies to form the Universal Council or Galactic Council. These were Celation, Zephon (the Master of the Fifth Galaxy) and Mavic Chen, the respected and revered Guardian of the Solar System who aimed to manipulate the alliance to his own ends. Chen was an important member of the Council, since he had acquired a Tarranium Core, a valuable element found only on the planet Uranus and which had taken fifty years to mine. This was to form the vital core of the Daleks' newest weapon: a Time Destructor. To be mounted in the main ship of their five thousand strong attack fleet, this would distort time by accelerating its progress, and so cripple Earth which was to be the first of the four Solar planets to fall.

Whilst the Galactic Council was in session, the

Daleks organised themselves into numbered Security Patrols (of two or three Daleks each) and made regular sweeps of the Kembel jungles close to their citadel. When the presence of SSS agent Bret Vyon and the TARDIS crew was detected, the Dalek Supreme ordered that Operation Inferno be implemented. This involved three Daleks fitted with pyroflame arms igniting the foliage in the jungle to drive the fugitives out of hiding. As it was later revealed, the Daleks' war force that would be used for the invasion was hidden deep in an underground plant behind the citadel where the meetings of the Galactic Council had taken place.

Despite the fact that the Doctor appeared not to know the Daleks on their first meeting on Skaro, he was now quite an expert on them. It was also clear that the Monk recognised the Daleks.

As the time Destructor took effect in *Destruction of Time*, the Dalek casings buckled under the ravages of the Destructor. Small octopoid embryo Daleks appeared as the creatures perished. The Daleks were as seen in *The Chase*, generally with a silver livery, again led by the Black Dalek in most of the episodes. The perceptor arm from *The Chase* made a couple of other appearances in the serial such as in scenes on Mira during *Counter Plot*, and was used to track a radio transmitter as well as sensing the presence of an invisible Visian.

During May 1966, a tentative agreement was made between the BBC and Lynsted Film Productions Limited (Nation's own production company) to collaborate on a series of television films entitled *The Daleks*. Nation and his colleagues started to raise the money required, and Nation, now free from *The Baron*, started work on a pilot script to deliver for November 1966. The final reference made by Hartnell's Doctor to the Daleks came in *The War Machines* Episode 1 as he described how he got a prickling sensation when they were around.

THE POWER OF THE DALEKS

The Daleks were to return as a baptism of fire for the new Doctor, played by Patrick Troughton, in *The Power of the Daleks*. This storyline was devised by David Whitaker and commissioned by story editor Gerry Davis on 22nd July, 1966 as *The Destiny of Doctor Who*. Recordings were delayed by a week when Dennis Spooner was called in to do rewrites and editing during the weekend of Friday 8th and Saturday 9th October.

During Episode One of the story, the newly regenerated Doctor extracted a piece of metal from his collection of possessions. This was identical to an object found by Lesteron, the chief scientist of an Earth colony on the planet Vulcan, which had apparently fallen from an ancient space capsule that had lain dormant in a mercury swamp for two-hundred years. The metal object was in fact an opening mechanism for a Dalek space ship, a seemingly small affair with a crew of three in the standard silver livery (and with simplified gun arms). A Dalek creature was seen at the end of Episode One as a small many-tentacled creature scuttling into the shadows, whilst similar embryos (like those in *The Daleks' Master Plan*) were later ladled into waiting Dalek casings by a Dalek whose arm was replaced by a sieve-like attachment. The Dalek capsule was seen to be extremely large in Episodes Four to Six, containing an area in which the three existing Daleks could set up a production line to genetically engineer others of their kind, and build the machines to house them.

The first Dalek was reactivated by Lesteron applying power to it via probes mounted on its casing, with the scientist pondering that the creature had a simple positronic brain. The power, initially controlled by Lesteron from a panel in his

laboratory, was stored by the Daleks and eventually harnessed through the capsule. Eventually, the Daleks aimed to gain full mobility around the colony by laying a power cable around the settlement – claiming that this was an emergency supply. Lesterson had ordered them to prepare. This cable was to generate the static electricity which came from the Daleks' capsule, rendering Lesterson's power source redundant. The Doctor managed to triumph by using power from the colony's electric supply, overfeeding it and blowing up the Daleks' static circuit – the effect being that the Daleks went out of control and exploded because of the excessive power level.

Lesterson was able to remove the Daleks' gun arm after it attacked one of his assistants, Resno, since he aimed to use the Daleks as a tool to help automate the Vulcan colony's mining and processing programs. Without its gun arm, the Dalek was still able to operate the firing mechanism as it fired uselessly after the Doctor in Episode Three. The Dalek also claimed to Lesterson that it could create computer systems such as a meteorite storm detector with one hundred per cent accuracy. The Dalek Lesterson reactivated was immediately able to recognise the Doctor, despite the fact that he had regenerated.

THE DESTROYERS

By 15th November, 1966, Lynsted Film Productions seemed to have the go-ahead to start production on *The Destroyers*, the first episode of the half-hour Daleks film series, on Monday 12th December 1966. The script, by Nation, followed the adventures of a group of Space Security Service agents with Sara Kingdom (from *The Daleks' Master Plan*) being one of the central characters. A two-man space exploration team in a survey dome on an alien world is attacked by Daleks, and Morgan and Sara of the SSS manage to send an SOS. The SSS send a trio of Captain Jason Corey, David Kingdom (Sara's brother) and humanoid android Mark Seven to investigate. Finding Dalek tracks, they follow them, fending off man-eating plants. Sara is still alive, but a wounded fugitive in the jungle, eventually being captured by a Dalek defence mechanism that covers her in a web when she hides in the cave entrance to their underground city. The Black Dalek, seeing that Sara will provide information for the impending invasion of Earth, departs with her as a prisoner in his spaceship at the end of the episode. Then, on 25th November 1966, the BBC pulled out of the project, much to the consternation of Nation and his associates. Throughout 1967 Nation attempted to launch the show in America on NBC, but with no success.

THE EVIL OF THE DALEKS

David Whitaker submitted an untitled seven episode storyline on 4th January 1967 which was to become the final Dalek serial of the Sixties. Very similar in some respects to the finished *The Evil of the Daleks*, it also had some notable differences. The tests for the Human Factor were to be run on a cavern named Og, collected from the year 20,000BC in Waterfield's two-man time machine and brought forward to the London of 1880.

A new structure for the Dalek hierarchy was shown in the serial. At the top was the Emperor Dalek, a huge immobile edifice situated in a darkened control room on Skaro and looking unlike any other sort of Dalek that had been seen. The different Dalek work sections on Skaro were directed by Black Dalek leaders, although unlike the Dalek Supreme in earlier serials these were only differentiated from the regular silver Daleks by their black domes.

What the Papers Said

By 1966 Terry Nation's Daleks had outlasted William Hartnell's Doctor. However, the bubble was bursting. The publicity-shy Patrick Troughton attracted little attention to his Doctor, and the press paid little attention to his Dalek stories. Possibly aware that the British audience was tiring of Dalekmania, Nation decided to take his creations to the United States, but not before they had one final showdown.

"The indestructible *Doctor Who* deserves his holiday after having polished off the Daleks well and truly this time (I hope!)" wrote *The Morning Star's* Ann Lawrence after *The Evil of the Daleks*. "Ludicrous as these creatures seem to the adult they have been they have been universally popular with the children. I did not understand why until the adventure with the Cybermen earlier this year – these were robots in human form with distorted faces, and they gave my daughter nightmares. When I asked her why she was frightened of the Cybermen but not of the Daleks, she replied that the Cybermen looked like terrible human beings, whereas the Daleks were just Daleks. So it seems that as long as children cannot identify any of these studio-made monsters with something they know, they are not disturbed by them."

On 22nd March 1968 *The New Statesman's* Francis Hope became the latest in a long line of journalists to emerge from behind the sofa and have a good laugh. "Science-fiction plays on our terror of a future out of control, and should stick to its past, which is our 'what next?' A Dalek in a Victorian antique dealer's study is merely a comic anachronism; a Dalek next week or next decade is on the margin of being a terrifying possibility. The When is more important than the Who. On the other hand Daleks have by now become so domesticated they are comic at the best of times."

While Terry Nation continued his attempts to get an American television series off the ground, reporter George Tremlett spoke to the man charged with the task of designing the Dalek's replacements. "Jack Kine, special effects organiser for the series, has come up with a whole succession of weird and wonderful monsters. But none caught the imagination like the Daleks... We're always hoping that we'll come up with something as popular," says Kine.

They never cracked it.

The Daleks now had a greater mastery of time travel than before, using an open piece of equipment that also acted as a communications system to transport one of their kind at a time through time and space in a similar manner to the TARDIS. A time link was made with the home of Theodore Moxtible, a rich eccentric living near Canterbury in 1866. His work with scientist Edward Waterfield into the possibility of time travel, using the repelling forces of static electricity and many highly-polished mirrors, opened a link to the Daleks on Skaro, and allowed them to invade the mansion via the mirrored cabinet. Moxtible's prospective son-in-law, Arthur Terral, was also placed under the mental control of the Daleks by having an alien device mounted inside his collar. This imbued Terral with magnetic properties from static electricity, and also meant that he did not normally eat or drink. Unlike the robotizing process, Terral was left with a high degree of motivation, but a Dalek voice echoing inside his head could make him obey when needed.

The Daleks had determined why they were defeated by humans. It was part of the human make-up which they wanted to analyse as the Human Factor, and thus develop the antithesis Dalek Factor which they could install in humanity throughout the history of the Earth.

To ruin the experiment, the Doctor selected qualities of courage, mercy, friendship, instinct and self-preservation from Jamie as he attempted to rescue Waterfield's daughter Victoria, with the thought patterns recorded on silver wire. The

Human Factor was then placed in three positronic Dalek brains to create homo superior, the virtues of humanity linked with the brilliance of the Daleks. However, the trio of Daleks – named Alpha, Beta and Omega by the Doctor – turned out to be playful, friendly and loyal. The Doctor realised that these Daleks, hidden in their race, could bring down the Dalek empire as they questioned orders, and caused other Daleks to question their Black Dalek leaders as well.

A machine started to mass produce the Dalek Factor, and another was set up to project this into a beam penetrating Earth's atmosphere. A conversion archway to process humans into mental Daleks was set up in a city weapons shop, with Moxtible being the first victim of the Dalek Factor. The Doctor was immune to the archway (not coming from Earth) and was able to switch its Dalek Factor capsule for a Human Factor capsule. In a purging of Daleks to find the remaining humanised ones, more Daleks were given the Human Factor, and a revolt soon took place against the Black Daleks and the Emperor, with the city being destroyed in an inferno.

The final appearances of the Daleks in the Sixties were both minor. *The Wheel in Space* Episode 6 ended with a few seconds from the very start of *The Evil of the Daleks* Episode 2 being shown on the TARDIS scanner screen; thought patterns projected by the Doctor to show his new companion, Zoe Herriot, what she could be letting herself in for. This was designed to lead into a repeat of *The Evil*



The Daleks' latest associates, the Ogrons, encounter the Doctor (Jon Pertwee) in *Day of the Daleks*. Photo © BBC Video

of the Daleks over the Summer of 1968 to bridge Seasons Five and Six. A lone Dalek also appeared as one of the monsters shown by the Doctor's thought channel during his trial in *The War Games* Episode Ten.

THE DALEKS IN THE SEVENTIES

A Dalek appeared as an image plucked from the mind of the Doctor (now played by Jon Pertwee) in Episodes Three and Five of *The Mind of Evil*. This was not a working prop, but merely a photograph of a Dalek from *The Dalek Invasion of Earth* superimposed on the action. A quavering voice saying "Exterminate – Annihilate – Destroy" was added to the soundtrack.

The Daleks' return to *Doctor Who*, now in full colour, was brought about by producer Barry Letts and script editor Terrance Dicks in 1971 after demands from viewers. Writer Louis Marks had submitted a complex time travel storyline about guerrillas attempting to alter history entitled *The Time Warriors* at the start of the year. With rewrites from Dicks the Daleks were brought into the narrative as the evil behind a totalitarian Earth regime of the twenty-second century, a state which employed ape-like monsters, the Ogrons, as policemen. Dicks tried to tie continuity closely into the Sixties serials so that the story formed an alternative future from *The Dalek Invasion of Earth* (as the Gold Dalek explains they have altered time and invaded Earth again). Some dialogue in the original script for Episode Four also referred to *The Evil of the Daleks*, as it was explained that the humanized Daleks in the Dalek race had been found and destroyed.

It was not until production was underway that Letts and Dicks realised that the Daleks were owned by Terry Nation and not by the BBC. They visited Nation at Pinewood Studios (where he was now associate producer on *The Persuaders!*) and explained the situation. Nation agreed to clearance for his creations, providing that he received a fee and on-screen credit. Further talks with Nation and his agent, Roger Hancock, led to an agreement that if Dicks and Letts wished to make further Dalek serials, Nation would be given first refusal. This

deal effectively wrote off a storyline commissioned from Robert Sloman in May 1971 entitled *The Daleks in London*.

The Daleks' mastery over time in this alternate version of the twenty-second century was clearly an improvement over their large time vessels in *The Chase* and the device used in *The Evil of the Daleks*. Now the Daleks had small boxes called Time Transference Modules, although these appeared to only be capable of moving the user through time – not space as well. They could however divert people travelling in the time vortex by locking onto the frequency of their module and activating the Time Vortex Magnetron.

The Daleks now possessed a mind analysis machine which was used on the Doctor at the climax of Episode Three. The Doctor was strapped down to an operating table and a band placed around his forehead. This allowed the Daleks to confirm that he was their arch enemy (with black and white photographs of Hartnell and Troughton being seen). The word 'Dalekenium' was again used, this time to describe a type of explosive that was effective against the Daleks.

In the possible future, Earth had been weakened by the destruction of a World Peace Conference chaired at Auderly House by Sir Reginald Styles during the late twentieth century. This massacre of delegates had sparked a world war, and for the next century there was nothing but killing and destruction with seven-eighths of the population wiped out. With the Earth in such a weakened state, the Daleks found it easy to invade.

The England of the future was bleak and ruined – part of the Dalek Empire that radiated out from Skaro. The Daleks had turned humanity into a slave labour force, mining the planet's minerals for transport out into their Empire. The area around Auderly House was now known as the Central Zone, a complex of concrete tower blocks such as Work Centre 117. The bulk of humanity was slave labour, with a few individuals cooperating with the Daleks as guards, managers and controllers. The security forces were comprised of Ogrons, armed with ultrasonic disintegration guns. They were of lower intelligence than humans, but more loyal to the Daleks.

The Daleks in this serial sported new colour

schemes. The standard Daleks were given dark gun-metal grey casings with black trimmings, whilst their leader was gold in colour with black trimmings, and was referred to in *Radio Times* as the 'Chief Dalek'. The Daleks' extermination effects still made the picture turn negative, but this time in colour as a complimentary picture amplifier was used. The weapons also made a different type of sound.

FRONTIER IN SPACE

As part of the Tenth Anniversary season of *Doctor Who*, Letts and Dicks decided early in 1972 to include a twelve-part storyline rivaling the epic of *The Daleks' Master Plan*, but this time splitting the narrative into two distinct but connected halves. The first serial, *Frontier in Space* by Malcolm Hulke, principally concerned the attempts of the Master to start a space war with the help of the Ogrons (who had been identified as popular when working for the Daleks during the previous season, and indeed one had appeared briefly as a specimen in Vorg's miniscope during *Carnival of Monsters* Episode Two with a brief reference again made to their Dalek masters). This would then lead into a second six-part serial to be written by Terry Nation, with the Daleks making a cameo appearance in *Frontier in Space* Episode Six.

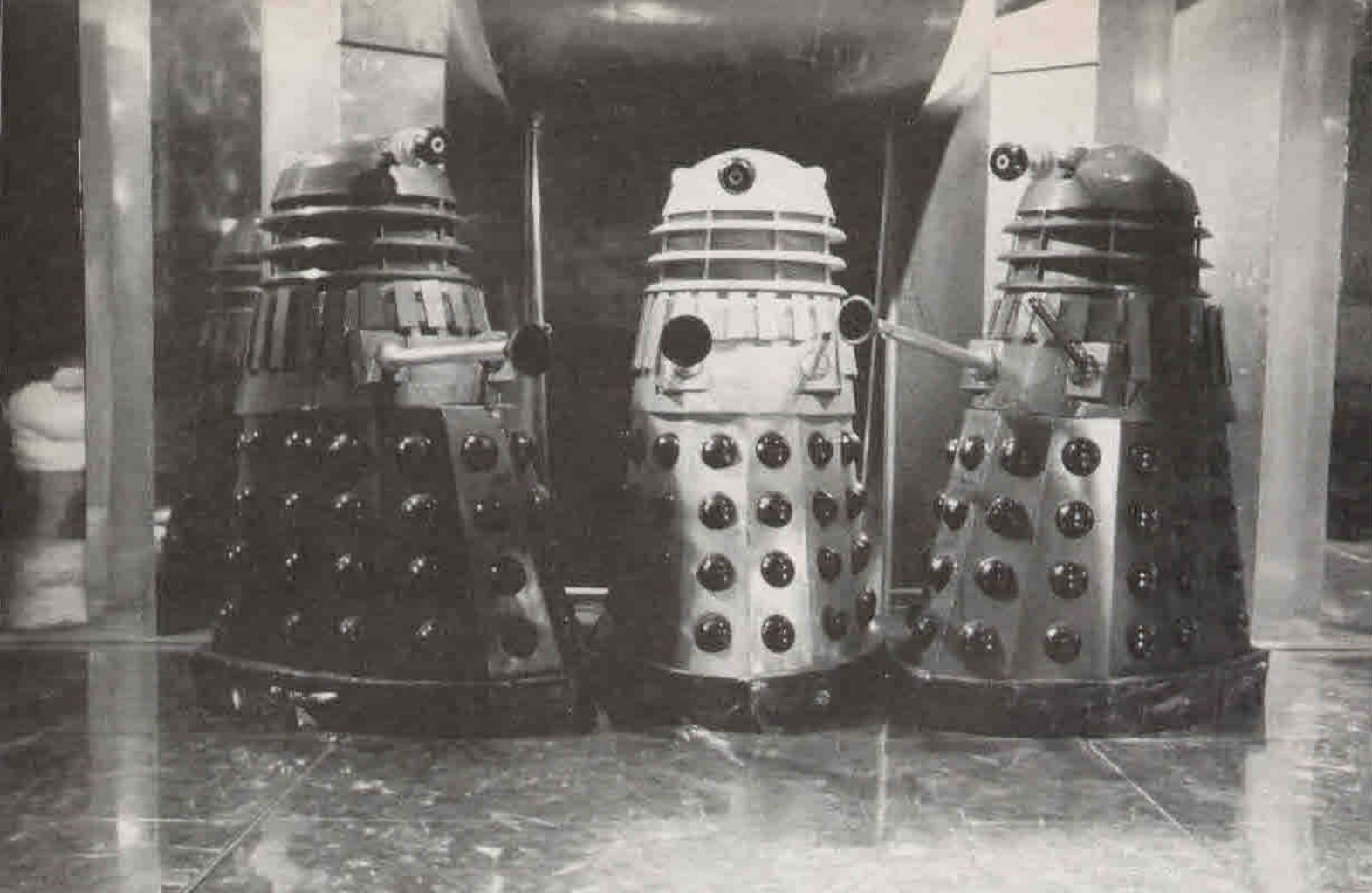
In the year 2540, the Daleks were the paymasters of the Master, a renegade Time Lord who revelled in chaos and destruction and who sought particular vengeance against the planet Earth. Using the Ogrons and based on their home planet, the Master attempted to incite horrific war in the galaxy between the empires of Earth and Draconia, allowing the Daleks to conquer everything when both sides were weakened. The Master himself wanted to be the ruler of Earth on the Daleks' behalf. The Daleks arrived on the Ogron planet in a hyperdrive spaceship to help with the capture of the Doctor, before leaving for their invasion force on another planet. The Doctor was left as a prisoner of the Master until Earth had fallen, and was then to be handed over to the Daleks for extermination. The Doctor escaped and, although wounded, aimed to pursue the Daleks. This episode briefly featured two grey and black Daleks led by the gold Chief, as in *Day of the Daleks*.

PLANET OF THE DALEKS

With *The Persuaders!* having been cancelled, Nation was free to work on *Doctor Who* again, and his concluding six episodes for the epic storyline were commissioned in Spring 1972. The submission was *Destination: Daleks*, and owed a lot to several of Nation's serials from the Sixties. The scripts saw the return of the Thals, who had just mastered space travel and were no longer such dedicated pacifists.

Planet of the Daleks was set at a point in time generations after the original 1963 serial. By this time, the Doctor, Ian, Barbara and Susan had become legendary figures in the history of the Thals. Combating the Daleks on other worlds and intercepting the space signals sent to Dalek Supreme Command, a suicide mission of seven led by Expedition Commander Miro was sent to the planet Spiridon in the Ninth System, many systems away from Skaro. Those selected for the long distance mission were all volunteers. Miro died when the spaceship crash-landed, so command passed to Spacecraft Doctor Tarron. After that three more Thals soon perished. Soon only Tarron, the scientist Codal and the combat trained Vaber were left. A second mission was later launched, with the survivors after that crash-landed being Marat, Latop and Rebec.

At a first inspection, there appeared to be a force



The Daleks prepare their attack on twentieth century England in *Day of the Daleks*. Photo © BBC Video

of twelve Daleks at work in a Command Centre on Spiridon studying the property of invisibility held by the native Spiridonians. Spiridon had been attacked by the Daleks from space with bacteria, and the Daleks landed to enslave the few survivors. Their mastery of invisibility was limited to just in excess of two work cycles, but the large amounts of power a Dalek needed to generate the anti-reflecting light wave meant they could only sustain this state for a short time, or perish from light wave sickness. Various sections were at work inside the Command Centre, such as Section Three which was studying the effect of light ray emission on living tissues whilst other experiments were conducted into destroying vegetation with bacteria. The site of the underground city had been chosen because of its proximity to a liquid ice volcano which was used to hold the greatest Dalek army ever assembled, a force of ten-thousand, in suspended animation. The frozen army, to be equipped with the power of invisibility, was waiting for the command to invade the planets of the Solar System. Because of this, the refrigeration plant, transporter loading bays, cooling chambers and arsenal were all situated on Level Zero, a mile underground. The lower levels such as Level Seven housed the detention cells.

Daleks roamed the jungles of mobile vegetation in numbered patrols of two or three Daleks, maintaining radio contact with Command Centre. They had also developed anti-gravitational discs, floating platforms which could carry a single Dalek. One problem with Spiridon was that in the low temperatures, the Daleks moved more slowly as their mechanical reflexes were vulnerable to the cold. On contact with pools of liquid ice, the mutant creatures inside the Dalek casing died instantly.

The Daleks had an automatic distress call built

into their casings which transmitted when a Dalek was attacked or died. The Doctor knew of this from his experiences, and also discussed their motive power, sensor plates and weaponry on the casing. The Doctor and Codal also knew that the Dalek guidance system functioned using high frequency radio impulses, and used a small converted motor with positive feedback to jam the signals (this had

to be done at close range due to shielding from the armour). For the first time, the Doctor was shot by a Dalek neutraliser, but merely disabled and temporarily paralysed.

Despite the failure of the Master's operation, the Daleks pressed ahead with their invasion, first planning to release a bacteriological culture to wipe out all non-immunized fugitives on Spiridon. The

The Doctor observes the effect of extreme cold on a Dalek on the Planet of the Daleks. Photo © BBC



Dalek Supreme, one of the Supreme Council, arrived on the planet in a Command Spacecraft to take charge of operations, destroying the Section Leader in command for its failure. It was also Skaro who had identified one of the fugitives as the Doctor. The Doctor's detonation of an ice fissure froze the reviving Dalek invasion force, and only the Dalek Supreme and its two aides were left on Spiridon to await a rescue craft after the Thal survivors had stolen its Command Spacecraft to return to Skaro.

The majority of the Daleks seen in the story were all of the gun-metal grey and black variety. The exception was the Dalek Supreme, which had a far larger casing that was predominantly black, but with golden sensors, a gold dome, and a white eye-stalk which flashed randomly as it spoke. The negative picture image for the Dalek neutralisers was retained, but the sound differed from that used in *Day of the Daleks* and *Frontier in Space*. One of the Daleks had a specially modified arm in Episode Three for the scene in which it cuts through the door of the refrigeration room with a heated blade.

DEATH TO THE DALEKS

The Dalek serial for Season Eleven arose from discussions between Dicks and Nation in Spring 1973. Dicks outlined the idea of a space expedition on a quest to find a healing elixir, guarded by a once-great civilisation that had fallen into barbarism and now worshipped their ancient technology. Nation's storyline, entitled *Doctor Who and the Exxilons*, was found by the trailing script editor Robert Holmes to be over-ambitious. Holmes disliked the serial since Nation's draft scripts were very thin and it needed much editing. It was Holmes who turned the elixir into the chemical parrinium. The story was scheduled for the middle of Season Eleven by Letts to maximise the ratings.

The setting for *Death to the Daleks* was some time in the future, about one generation after a conflict between Humans and Daleks known as 'the Dalek Wars'. This left the Humans bitter and mistrustful of the Daleks. The Daleks' mission to Exxilon was to ensure that humanity was not able to mine the parrinium to cure a disease that had hit their Outer Worlds. A spaceship with a crew of seven Daleks was sent to Exxilon, and on encountering a team of Marine Space Corps personnel their immediate reaction was to exterminate. After their neutralisers proved useless, the Daleks fell back on a cover story of claiming that their worlds too had been affected by the plague. Their revised plan meant stealing all the parrinium mined in 'alliance' with the Earth party, and then after take-off firing plague missiles at Exxilon to stop any further landings there. The parrinium could then be used to make the Space Powers accede to the demands of the Daleks.

The beacon atop the ancient city of the Exxilons drained all power on the planet, including all the TARDIS' energy, the power from the Daleks' spaceship and also the Daleks' fire power. The Daleks' motive power however was unaffected, with the Doctor explaining to Sarah in Part Two that the Daleks could move by means of their psychokinetic powers. In this story, the Daleks also referred to their armament circuits, and used their computer eyes to solve the problems set before them in the Exxilon city. Their casings were resilient enough to withstand a potential different of several thousand volts and only burn out their non-conductive shielding. One Dalek in Part Four also self-destructed when it realised it had allowed Jill Tarrant to escape: the voice rose to a maniacal pitch and then slurred away as the Dalek died.

The Dalek force on Exxilon appeared to be of a consistent rank, apart from a nominal commander in some sequences which had red dome lights. The

What the Papers Said



Photo © BBC

"Remember the Daleks?" asked *The Sun* in 1970. It seemed not many people did. Throughout the early Seventies the press referred to the creatures in the past tense, and sometimes as examples of the 'quaint old days' before the Doctor grew up. "While he fights Daleks and so forth, few children can be genuinely upset," said *The Sun* after *Terror of the Autons* was transmitted in 1971. "It was when policemen turned out to be faceless monsters that children got worried and their parents disturbed."

Sylvia Clayton of *The Daily Telegraph* agreed. "Small children of my acquaintance have found these devices terrifying in a way fantasy figures such as the Daleks and the Cybermen were not."

Whether this was what prompted Barry Letts and Terrance Dicks to bring the monsters back is unknown, but when the *Day of the Daleks* arrived in 1972, *The Daily Mirror* complained that the five-year break hadn't been long enough. "Not only is *Doctor Who* back on BBC1 screens, so are the Daleks," announced Matthew Coody on 3rd January. "Although an addict, even I am beginning to feel that enough is enough. Perhaps it's time that the Daleks won, then exterminated themselves in the process."

On 22nd January the exasperated press continued the tirade. "Those preposterous peepers, the Daleks, are back again making life hot for *Doctor Who* and decidedly annoying a lot of people who think it's about time the BBC exterminated them once and for all," grumbled *The Sun*'s Chris Kenworthy. "After all, the Daleks have had nine years, half a dozen previous TV series and two films in which to demolish the Doctor. Each time they've muffed it and ended up with a set of severely blown fuses."

Perhaps it was the sight of Patrick Troughton energetically impersonating a Dalek on TV chat show *Pebble Mill at One* that prompted the papers to concede that perhaps the originals hadn't been so bad after all. "The Daleks, created by Terry Nation, have always remained the same, the ultimate enemy, trundling around in their dustbin-like armour, flashing their dome-lights, pivoting their rayguns, and exhorting in nasal radiophonic tones 'Exterminate! Exterminate!'" reminisced Stanley Reynolds in *The Times* of 9th April 1973. "Still, the Daleks are the boss of space horrors, something to get the children hiding behind the sofa in happy anticipation of twenty-five minutes of fear. Saturday's episode (of *Planet of the Daleks*), written by Nation himself, more than justified one's faith in the Dalek's intrinsic menace. Somehow *Doctor Who* is just that bit more classy when you know the dustbins on wheels are tooling around behind the next time warp."

The Times of 11th December eavesdropped the BBC's Tenth Anniversary *Doctor Who* party in the never-ending search for the Daleks' secret. "Terry Nation, author and inventor of the series, was gesturing with a chicken drumstick as he attempted to explain the Dalek's appeal to children. The Dalek, he said, represents pure, total evil. I remember that one of the posh Sundays had a psychiatrist or someone say that children saw *Doctor Who* as a father figure, and it was the innate wish of every child to destroy his father."

Barry Letts, producer of *Doctor Who*, had another complicated explanation for the Dalek's appeal. "They are just frightening enough to be interesting, completely fantastical and also very powerful. Children like identifying with someone powerful."

The Daily Mirror's Tony Pratt found Jon Pertwee somewhat less impressed: "I'm not scared of them, just bored. They have been around too long. I prefer monsters with some life in them, like the Draconians or the Ogrons."

As Pertwee hung up his cape for the last time, the national feeling towards Daleks was one of fond affection. When 'the ultimate horror' trundled on stage during *The Seven Keys to Doomsday* play in December 1974 they actually received a round of applause. "Nobody actually said 'Aah!'," admitted Irving Wardle of *The Times*, "but they might as well have been koala bears."

casings were generally a light silver (as with the Sixties stories), but the trimmings this time were in black. Because of the power drain on the planet, the Daleks' energy weapons were useless and they had to rely on projectile weapons, resembling gun carbines in black and silver with an additional firing attachment akin to a standard Dalek gun muzzle (and which were tested out a small model of the TARDIS aboard the Dalek ship). The Daleks new weaponry was unable to stop an attack by Exxilon mutant antibodies inside the city. One of the Daleks appeared to self-destruct when attacked by Exxilons in Part Two, and the Daleks were also vulnerable to attack from roots of the automated city on the planet.

GENESIS OF THE DALEKS

For Tom Baker's first season as the Doctor, which was planned during Spring 1974, Nation was commissioned to produce another Dalek storyline by Letts and Dicks, who by then had decided to leave *Doctor Who*. Nation's storyline was a very routine and formulaised Dalek escapade, not what Letts was looking for. It was Letts who suggested that Nation wrote a story clarifying where the Daleks came from, an idea which the writer liked. It was these six eventual scripts that introduced Davros, the crippled and fanatical scientist who created the Daleks and who would become almost equally as famous. Davros became more of the focal point of the story since he could be given better



Nyder (Peter Miles) prepares to demonstrate Dalek weaponry to a group of Kaled scientists, including Kavell (Tom Georgeson), watched over by Davros (Michael Wisher) in *Genesis of the Daleks*. Photo © BBC Video

dialogue than the Daleks, with his creations appearing very little in the finished programmes. Images of World War One and the film *Things to Come* also gave Nation inspiration for his 'war of attrition' between the Thals and the Kaleds (an anagram of Dalek). World War Two gave Nation the style for the Kaled elite, recalling the image of the Nazis.

Robert Holmes, the incoming script editor, was reluctant to tackle a Dalek story at all when Nation told him about it at a party. Like others involved

with the programme, he believed that the Daleks were no longer interesting in terms of characterisation. It was basically Letts' enthusiasm for the character of Davros that got the serial through, plus pressure from Roger Hancock and Holmes' head of department, Shaun Sutton. Holmes found the Davros element interesting, and encouraged Nation to build upon this. Holmes further strengthened the scripts with material regarding genetics and the morals of science. Having been caught out in 1963 with the Daleks' success, Nation insisted that Davros should not be seen to be killed on-screen in case his popularity demanded a comeback.

Nation's storyline (which apparently at one time had the title *Genesis of Terror*) contradicted various elements of his original 1963 serial, but was set at the time of the Thal/Kaled conflict that gave rise to the Daleks. The war had been fought for a thousand years, during which time the two sides had been forced to resort to more and more primitive weapons as resources became exhausted. One continent of Skaro appeared to be a battlefield between the domed cities of the Thals and the Kaleds. The Kaled dome was protected by a discovery made by Davros, giving it the strength of thirty feet of reinforced concrete. This was where the Kaleds were ruled by Councillor Mogren and the other councillors in the House of Congress, trying to exercise democracy and caution against the backdrop of a nightmarish war which they wanted to end. Section 101 of the city led to a trench on the edge of the wasteland, whilst platform lifts from the underground city provided a means of exit up to the minefields above. The Command Complex Headquarters from which General Ravon directed the Kaled offensives was situated in the dome.

Established at least fifty years earlier was a scientific and military group known as the Elite. This was situated at the Bunker, an underground and impregnable shelter some three or four miles from the Kaled dome, and presumably on the perimeter of the wastelands. Scientific projects had begun under Davros to develop weapons to end the war once and for all. Seeing that this was hopeless, the Kaled scientists had instead diverted their energies into protecting their race's survival. To that end, Davros had taken living Kaled cells and mutated them to discover his people's ultimate form. Early mutations from chemical weapons in the first century of the war had been banished out into the wastelands of Skaro to become the Mutos (and who had a hatred of the unmutated they called Norms), whilst other more obscene experiments on animal life (such as vicious giant clams) were housed in a cave close to the Bunker. To keep the ultimate mutation alive, a mobile and armoured life support system was created in the form of the Mark III Project, a travel machine named a 'Dalek' by

The Doctor (Tom Baker) finds the means to destroy the recording of his Dalek fore knowledge in *Genesis of the Daleks*. Photo © BBC Video



Davros. He completed tests on this shortly after the arrival of the Doctor and his companions on Skaro. It was only then that the armaments and voice control were perfected, although the Doctor described it as still 'primitive'. On activation, the prototype immediately recognised the Doctor and Harry as aliens and attempted to kill them.

Davros himself was a crippled genius, a wizened figure with the use of his withered right arm only, and all mobility was courtesy of a black and silver wheelchair that resembled the skirt section of his Mark III Travel Machines. Into this was built his life support system, without which he claimed he could not survive for more than thirty seconds. Davros' genius seemed to be in many fields although he had decreed that of the seven galaxies the Kaleds could detect, only Skaro could support life.

Security at the Bunker was handled by Security Commander Nyder of the Special Unit; Gharman appeared to be a senior figure in the scientific corps as Davros' assistant and Kavell was in charge of communications. The guards were also grouped into numbered Elite Units.

The Kaleds had sophisticated equipment including a weapons-scan which produced a plastic card of information on the Doctor and Harry. From this, Senior Researcher Ronson of the Elite Scientific Division was able to deduce that neither Harry could be from Skaro, due to their different blood, chemical make-up, encephalographic patterns and physiological composition. It was also notable that the Kaleds considered that the Doctor and Harry could be robots developed by the Thals.

One initial test Dalek was demonstrated by Davros and Gharman to the Elite Scientific corps, shortly followed by two more. As Davros' concern that his work may be suspended grew, he helped the Thals to wipe out the Kaled councillors who threatened him by giving his foes the formula to break down the Kaled dome protection. Davros then swore vengeance on the Thals, despatching around twenty of the newly created Daleks to wipe them out. These Daleks were computer programmed, and had little or no self-control. With the apparent destruction of the Kaled people, Davros swore that his Daleks were now on a journey to universal and absolute supremacy.

Davros' next stage of operations was to introduce even more chromosomal variations to the mutants inside the Daleks, which were being bred inside an incubator room at the Bunker as part of an automated production line. It was the decision that the Daleks should be strengthened by eliminating pity, conscience and emotions for their brains that turned Gharman and a number of other surviving Kaled scientists against Davros.

Before this, the Thals' plan to end the millennia of conflict was to launch a last, huge rocket at the Kaled dome, packed with distronic explosive. To this end they took prisoners; both Kaleds and the more healthy Mutos who were made to load the rocket with the explosives. Since no radiation shielding was being used, the slaves would soon die of Disticronic Toxaemia.

The Doctor's involvement at this juncture of Skaro's history was brought about because the Time Lords had predicted a future where the Daleks destroyed all other life forms and dominated the Universe. His mission was to either destroy the Daleks at birth, or affect their development in some way to make them less aggressive creatures. Comparing the embryo Daleks in the Bunker incubation room to young children, the Doctor was unable to detonate explosives which he had rigged himself, although this task was completed by a Dalek which short-circuited the explosive wires. The Doctor's intervention eventually set back the Daleks by a thousand years, presumably altering the predicted future so that they did not become all powerful. The remaining Kaleds in the bunker were

wiped out by the Daleks, who, now under auto-control, refused to obey 'inferior beings'. Davros, pleading with his creations to have pity, was also blasted by Dalek gun fire as he attempted to activate a destruct button that would halt the automated production line. The bunker was sealed by explosives laid by Thals who had escaped the Dalek massacre.

Under interrogation by Davros and Nyder, the Doctor was forced to reveal some of the Daleks' future defeats so that Davros could program his creations to triumph. These included the invasion of Earth to mine its core in the year 2000 (contradicting the date of *The Dalek Invasion of Earth*), the Daleks' defeat on Mars when a virus attacked the insulation of their electrical system, and also a war with the Venusians in Space Year 17000 which was ended by war rockets from the planet Hyperon that were resistant to Dalek fire power.

The Daleks themselves featured in very little of the story at all, and reverted to the colour scheme from *Planet of the Daleks*: a standard gun-metal grey with black trimmings. For the first time, rays were seen to emerge from the Dalek neutraliser guns, these being beams comprising a solid blue video effect, with the whole picture turning negative as they shot somebody.

DESTINY OF THE DALEKS

Nation started discussions over another new Dalek serial in November 1978 with the new script editor, Douglas Adams. Adams and producer Graham Williams felt that a Dalek story would be a good blockbuster for Season Seventeen, and Nation still had the first option on any Dalek serial. Nation wanted to reuse Davros (and just before that time had also hinted that the Daleks could be turning up in the climax to Season Two of another BBC fantasy programme, *Blake's 7*). One thing that Nation decided from the outset however was that K9, the Doctor's robot dog companion, would not feature in his script. For the Daleks not to be able to destroy K9 would make them seem weak, and this was an option that the production office would not hear of. In the end, K9 was left in the TARDIS to recover from laryngitis.

Nation's scripts were written during Spring 1979 between his commitments on *Blake's 7* and shortly before he emigrated to California. Because of this later delivery in March, the Dalek serial would be the third story to be made in the new season, but the first to be transmitted. Adams had to hastily

rewrite some aspects of Nation's script to bring the serial within *Doctor Who's* budget. Scenes with Dalek mining equipment and attacks by ferocious Kaled mutants were deleted, and some of the scripts – notably Episode One – were reportedly very short on substance. Adams also introduced a lot of jokey dialogue which Nation disliked, particularly the Doctor's taunting of a Dalek unable to pursue him up a vertical shaft in Episode Two.

The initial storyline has also been incorrectly referred to as *The Beautiful People*, indicating the humanoid Movellan robots that it featured, but the title was always *Destiny of the Daleks*. It was emphasised throughout the scripts that both the Daleks and the Movellans were robots, depending on logic and computers for operation and so locked in an impasse. Their battle fleets had been held in a mutual stand-off for centuries.

As with *Genesis*, Skaro was a radioactive wasteland, although in this case the Doctor realised the danger before he left the TARDIS and was able to equip himself and his Time Lady companion, Romana, with anti-radiation tablets. *Destiny* was set some centuries after the events that had been seen in the previous adventure. The threat of the Daleks by this time was clearly more intergalactic and their presence on their ruined home world seemed to be purely to find their creator so that he could help them in their conflict with the Movellans: another warlike race of space travelling robots, this time in humanoid form. A logical impasse between Movellans and Daleks had also apparently been the status quo for centuries.

The Daleks were also plundering other planets and space craft, referring to deep space fleets. Their slave labour forces were made up of about fifty prisoners (including a Morestran judging by his clothing) which included Tyssan (a captured Engineer from an Earth spaceship), Veldan (a prisoner since a Dalek raid on his settlement on Sirrian), Jall (captured as sole survivor after a Dalek attack on a civilian space vessel) and a Kantrian combat pilot. In one sequence of Episode Three, the infra-red vision of a Dalek was shown as one of the creatures traced the footprints of the Doctor's party through the corridors of the old Kaled city. In Episode Two, the Daleks also seemed to possess a built-in weapons scan in their arms as they deduced that Romana was unarmed. After interrogation in a pain-inducing lie-detector the Daleks rated Romana as a Category Nine prisoner and as such, no threat to them. The Daleks now organised themselves in small patrol groups of two or three called Units.

At the time of the story, the Movellans realised the Daleks' aim to find Davros in the ruins of the old

Two Daleks patrol the area around the Movellan ship in *Destiny of the Daleks*. Photo © BBC



What the Papers Said



"On to international science-fiction," chirped Shaun Usher in *The Daily Mail* of 10th March 1975, "with *Doctor Who* facing up to another farewell appearance by the Daleks. Terry Nation, who devised these malevolent third-cousins to fairground bumper-cars, and is writing this section of the saga, may be hurt by the reaction, but Daleks are positively reassuring to those of us who knew *Doctor Who* when he was William Hartnell and we were a lot younger."

Anthony Haden-Guest, writing about *Genesis of the Daleks* in *Radio Times*, continued to probe for the secret of their success. "If the Doctor ever treated them with disrespect they'd be dead," Terry Nation told him. "They're Indians, Sidney Greenstreets, income-tax men – it's good versus evil. Do you know what we have here? A new style morality play!"

Nation's enthusiasm for his Daleks was, however, no longer matched by his feelings for *Doctor Who*. In 1977 he told *The Daily Express's* David Wigg that "I think it's lost a great deal of the excitement and adventure with which it started out. It's taking itself a little too seriously. I think it should be more fun."

Terry Nation said his farewell to *Doctor Who* with *Destiny of the Daleks* in 1979. Reportedly one of Britain's highest paid freelance writers, he would soon emigrate for the allure of the American film industry. "Today Nation, who owns the rights to the Dalek name and splits the royalties with the BBC, is a rich man," reported Charles Catchpole in *The Daily Express* on 1st September 1979. "He lives in a fifteen-room Elizabethan house in Kent which he bought for cash. And tonight, as the Daleks emerge from the London depot where they've been gathering dust for four years, Terry Nation's six-year old son Joel will get his first sight of Daddy's evil inventions. But who remembers Ray Cusick, who actually designed the creatures? For him there has been no windfall. He still works as a staff designer at the TV Centre. 'I didn't get much out of it,' he says. 'I'm an employee of the BBC and whatever I do is their copyright, although I did get an ex-gratia payment.'"

With any hint of menace now long-forgotten by Fleet Street, attention continued to concentrate on the men behind the machines. "It is amazing the saucy, sexy gossip a Dalek can overhear when he's on duty," revealed *The Sun's* Philip Phillips on 15th September. "The authority for that is Cy Town, who plays Dalek No.1 – the Daleks have a strict pecking order – in tonight's *Doctor Who* episode. He says 'People stand talking beside a Dalek in the studio. They forget there could be someone inside. The things I've heard! I know who's living with whom, what they think of different directors and the BBC bosses, and all sorts of scandal. A blackmailer would make a rich harvest.'"

"Town, 41, has been a Dalek on and off for nine years. He says: 'I worked my way up from No.3 Dalek to No.1.' 'There is only one cloud on Town's horizon. He says: 'John Scott Martin, now in the West End musical *Oliver*, is really No.1 Dalek. I hope *Oliver* runs forever – otherwise I might be demoted.'"

Kaled city and so sent a mission led by Commander Sharrel to Skaro (or D5 Gamma Z Alpha as they referred to it) to stop their enemies and capture Davros to use themselves. By now the Daleks were mining down into the old Kaled City with high impact phason blasts, searching for Davros on Level Three. This was distinctly at odds with the fact that Davros was supposedly exterminated by the Daleks in the main laboratory of the Bunker, and not in the Kaled City at all.

On revival from his sleep, sustained by a secondary life-support system in his wheelchair, Davros learnt of the Daleks' command structure and history through a computer sphere, claiming that he, and not the unseen Supreme Dalek, should be their Supreme Commander. The Daleks in the control room on Skaro appeared to be a small task force of around ten taking their orders from Dalek Space Command at their Central Control which was not situated on Skaro (by the climax of the story, only seven are still operational). Mutants could still

be found in the radioactive wastelands near the ruined Kaled city, and the Doctor came across a small pink piece of slime which he identified as a Kaled mutant – again commenting that the Daleks were now robots despite their once organic origins.

The Daleks at work on Skaro appeared to be generally of one rank, although their casings were various shades of grey. A new extermination effect was used with this serial. On previous occasions, the whole of the screen image had to be colour inverted when somebody was shot, but now just an aura around the target was inverted. As with *Genesis of the Daleks*, the Dalek ray guns fired blue video effect streaks.

It seems that a Dalek was also to be one of three monsters planned for a cameo appearance in Part Five of *Shada*. Some versions of the script indicate that amongst the deadly villains held on the Time Lord prison planet were a Dalek, a Cyberman and a Zygon. Three walk-ons (Steve Ismay, Ridgewell Hawks and Les Shannon) were hired to play the

parts of 'Space Monsters' on the serial, but the scenes set inside *Shada* were never taped.

Logopolis Part Four included flashbacks as the Doctor saw images of his enemies whilst hanging by a cable from the Pharos Project dish. These included a Dalek from *Destiny of the Daleks* Episode Four and Davros from *Genesis of the Daleks* Part Five. Two seasons later, Part Two of *Minotryn Undead* had a similar set of flashbacks for the amnesia-stricken Brigadier Lethbridge-Stewart. This included a shot of the golden Chief Dalek from *Day of the Daleks* Episode Four.

To celebrate twenty years of *Doctor Who*, the anniversary story *The Five Doctors* was designed to include as many nostalgic elements as possible. Amongst all the Doctors and companions, the Time Lords, the Master and the Cybermen were nestled a single Dalek (suggested by writer Terrance Dicks), transported to the Death Zone of Gallifrey (presumably by Lord President Borusa) and left roaming the strange building into which the First Doctor and Susan were dropped by the Time Scoop. Later the Doctor was to comment that the Daleks, like the Cybermen, had never been used by his Time Lord ancestors to play the barbaric game of Rassilon since they had been too powerful and dangerous. When the Dalek's ray reflected on itself, sections of the casing blew off to reveal a mechanical interior mechanism and a multi-tentacled green creature dying inside. The Dalek's neutraliser sent out a thin light blue beam.

RESURRECTION OF THE DALEKS

As part of the Season Twenty anniversary stories planned by producer John Nathan-Turner, script editor Eric Saward created a storyline entitled *Warhead* (also referred to as *The Return*) to conclude the season, aiming to make a sequel to *Destiny of the Daleks* about the imprisonment of Davros. Although the storyline was submitted in early 1982 to Terry Nation (in America where he was working on projects in Hollywood), it was not until the end of the year that plans were fixed for *Warhead* to enter production in January. Because of BBC strikes affecting *Doctor Who*, *Warhead* lost its studios and had to be abandoned at pre-production. Eventually it was remounted as the fourth serial of Season Twenty-One. Saward did rewrites on the

Lan (Tony Osoba) and Agella (Suzanne Danielle) prepare for battle against their arch enemies, the Daleks in *Destiny of the Daleks*. Photo © BBC



script during 1983 turning it first into *The Resurrection* and then *Resurrection of the Daleks*.

Resurrection of the Daleks was set ninety years after *Destiny of the Daleks*. Davros had been taken to Earth, stood trial and been sentenced to imprisonment in cryogenic suspension on board a space station as its sole prisoner. The Movellan/Dalek impasse of the battle computers was overcome when the Movellans developed a virus that exclusively attacked Daleks, destroying them and causing white foam to ooze from their casings. The Dalek fleet was destroyed, and the survivors split up across the universe to avoid infection and to find a cure. One Dalek faction, led by the Supreme Dalek, started to use humanoid servants such as Lytton, a mercenary who had become a Commander of their Special Guard. Other troopers and engineers were humanoids from elsewhere, captured prisoners from various time eras, who were held on board a Dalek battle cruiser to undergo 'duplication'. This process was an extension of genetic engineering, with all the brain waves of the original person drained via wires connected to their temples and transferred to a new body that was controlled by the Daleks. However, the duplicates were frequently unstable and could break down if the original personalities broke through. The Dalek battle cruiser was equipped with warp drive, a force shield and also had a time corridor, a chamber into which somebody could step and then travel down – in this case it led to a disused warehouse in London in 1984. Here, the Daleks stored some canisters of the Movellan virus so that it could not be a threat to their vessel. Duplicates were also placed at strategic points in Earth society to ensure the planet's eventual downfall to a Dalek attack.

The Daleks could communicate with the Supreme Dalek for orders automatically, with a buzzing sound emitted from their casings, whilst the humanoid troopers wore helmets with microphones and earpieces built in. The Dalek scanners were now images cast into a crystal sphere in their control room. In addition to their neutralisers, the Daleks also used a form of airborne virus that wiped out humans, blistering and melting their flesh. The Dalek creatures themselves were green blobs which could still move outside their casings and attacked humans by biting the neck, possibly injecting an alien poison – similar to the embryo that attacked the Doctor in *Genesis of the Daleks*.

The appearance of the Doctor at the warehouse in 1984 did not go unnoticed by the Daleks, and plans were immediately put in operation to use him in attack upon the Time Lords by sending duplicates of the Doctor, Tegan and Turlough to assassinate the High Council on Gallifrey. This was at the same time as the attack on the Earth space station to rescue Davros, whom the Supreme Dalek wanted to use to find a cure for the virus. After his usefulness was over, Davros would then be destroyed.

Distrusting the Supreme Dalek and determined not to be abused again, Davros aimed to genetically re-engineer a new race of even more deadly Daleks. He had realised that the totally ruthless Daleks could not deal with instinct and intuition, and wanted to use an understanding of compassion to increase their strength. In the meantime he conditioned human duplicates and Daleks to obey him using a small device from his wheelchair. With his new race, he aimed to take vengeance on Earth and humanity, and also to drain the Doctor's mind of his knowledge before he killed him (although when held at gun point he offered the Doctor a chance to lead the Dalek army alongside him).

Soon, the Daleks loyal to Davros fought those serving the Supreme Dalek in the warehouse on Earth. Lytton's troopers were killed (although Lytton escaped) and many of the Daleks were wiped out by the Movellan virus released by the Doctor,

What the Papers Said



Photo © Steve Cook

By the early Eighties the Daleks had acquired the status of a slightly embarrassing old relative whose occasional visits had once been quite entertaining. No longer sure what to say about them the press fell back on taking the mickey.

According to *The Mail on Sunday*, then-Prime Minister Margaret Thatcher's Trade Secretary Lord Cockfield had become known as 'Lord Dalek'. "His nickname comes from his clipped way of speaking," wrote Peter Simmons on 21st November 1983, "and he has been chosen by Mrs Thatcher to exterminate the flood of Japanese imports into Britain and bring down barriers stopping Britain selling more abroad." Towards the end of the decade the MP for Skaro became Douglas Hurd, thanks to rubber satirists on the *Spitting Image* TV programme.

Meanwhile, the mirth continued throughout *Doctor Who's* Twentieth Anniversary celebrations. "That Daleks have not yet taken over the cosmos is attributable wholly to the cracks in the pavement," realised *The Guardian* on 28th November 1983 – almost twenty years after everyone else.

Things looked up as, following an excited preview by *The Evening Standard*, *The Daily Express* warmly greeted the *Resurrection of the Daleks*. On 2nd February 1984 Maureen Paton bid "Welcome back to the pesky pepperpots."

"It was rather like meeting old friends again last night when the talking tin-cans reappeared to have yet another go at conquering everything in sight for the latest *Doctor Who* adventure on BBC1. Familiarity has relieved them of much of their menace but none of their bizarre comedy value... 'I cannot see – My vision is impaired,' wailed one Dalek over and over like a stuck record after its seeing stalk had been blasted to smithereens. I did admire its ability to express itself in the best Queen's English under the most adverse circumstances."

"Meeting your heroes can sometimes be a let down," claimed Alexei Sayle in February 1993's *Observer*. "A group of people that I was really excited about meeting and who turned out to be a real disappointment were the Daleks. In 1985 I appeared in two episodes of a *Doctor Who* adventure called *Revelation of the Daleks*. The Doctor at that time was the underrated Colin Baker – the last of the great Doctors – and he also had the sexiest assistant ever – an American girl they called Peri. But it was the Daleks I wanted to meet and, well, what a stuck-up bunch they were! When I say Daleks I mean the men who trundle around inside the monsters. They all seemed to be ex-dancers who'd been 'doing' Daleks since they were invented in the Sixties and had got very prissy about it. They wore black dance pants and black polo necks and during rehearsals trolleyed round in 'rehearsal Daleks', which were the usual castor-mounted robot but with the top lopped off, like a convertible Metro. To represent the Daleks' eye on a stalk they wheeled round with their arms held out in a rigid Hitler salute. When they read their lines they would open and close their fists to represent the opening and closing of the Dalek's eye – and they didn't smile when they were doing it. It was like being surrounded by demented Nazi tea trolleys. At lunchtime they sat by themselves and wouldn't talk to anybody else – annoying, but I suppose you had to respect them for taking their craft seriously."

which also attacked Davros. The Supreme Dalek and its battle cruiser were destroyed when Stien, a duplicate, activated the space station's self-destruct mechanism.

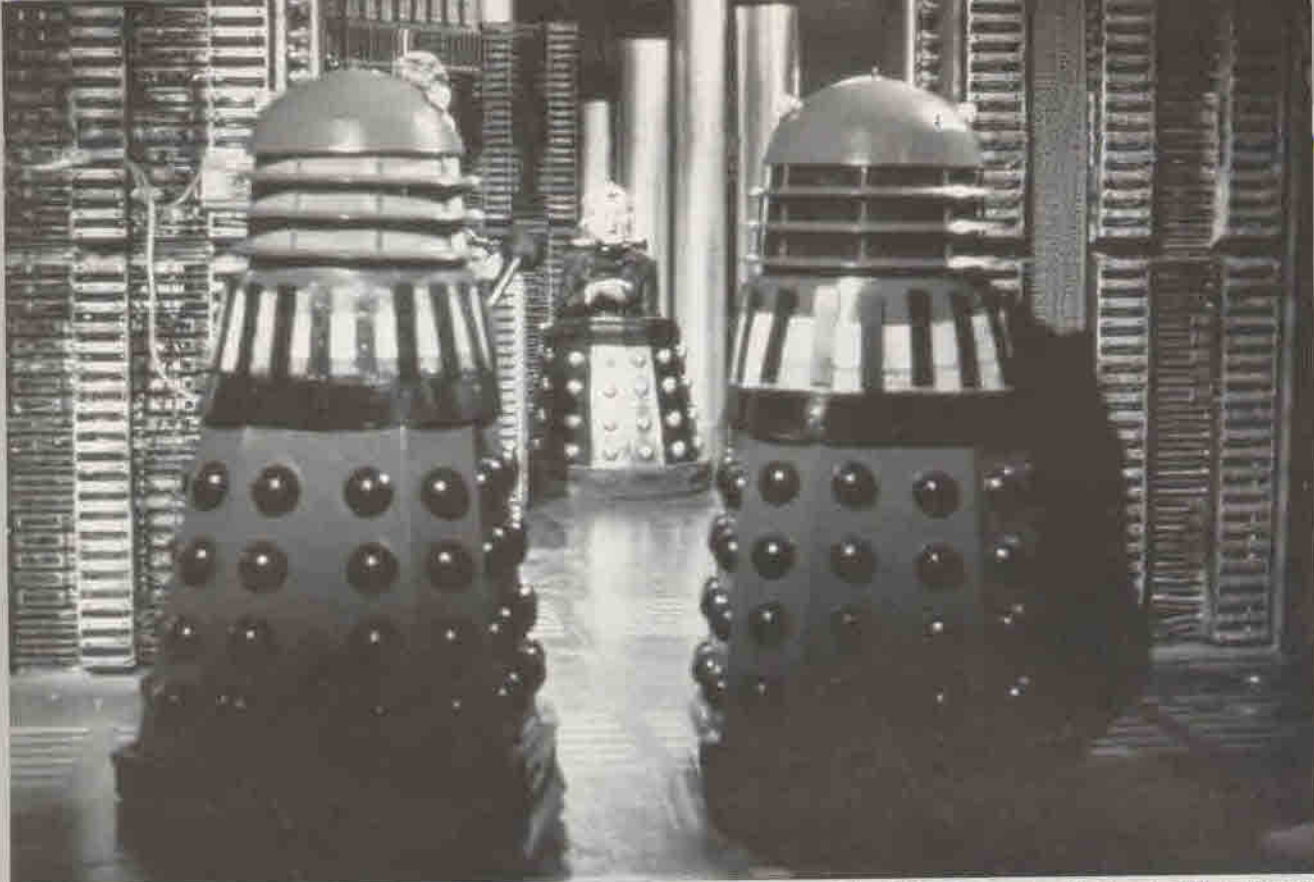
The Daleks in this serial retained their grey and black livery, and their neutraliser weapons spat a blue ray which generated a colour negative aura about their victim. Again, when the Daleks were blown apart, creatures like those in *The Five Doctors* were seen. The Dalek Supreme in this story was black, with white trimmings.

REVELATION OF THE DALEKS

Unhappy with his scripts for *Resurrection of the Daleks*, Saward wanted another attempt to get a Dalek/Davros story 'right', particularly with regards his use of the Daleks. The earlier serial had drawn

very strongly on the Dalek myth laid down in previous stories, but now Saward crafted a new storyline (based on Evelyn Waugh's book *The Loved One*) for the Daleks to be placed in, whilst continuing the notion of different Dalek factions hinted at in his earlier serial. The original scripts contained two white Daleks in the incubation room, as opposed to the glass one (an idea mooted, according to legend, for Nation's original 1963 storyline and included in David Whitaker's novelisation). Stengos' severed head was kept in a metal box, and not installed in a Dalek.

At the end of *Resurrection of the Daleks* Davros managed to escape from the space station in an escape pod and was taken by transporter to the planet Necros. Here he established himself as the Great Healer, a scientist working on cures for many deadly diseases. His base of operations was a laboratory in catacombs beneath Tranquil Repose, ►



Davros, rescued from his long hibernation is faced by two of his creations in *Resurrection of the Daleks*. But are they friend or foe? Photo © BBC

an establishment of over forty years standing in which the rich and terminally ill could be frozen in cryogenic suspension until a cure for their condition was found. At the same time, Davros struck a deal with Kara, an industrialist, to manufacture a concentrated protein source which Davros then marketed at low prices to alleviate famine on other planets. The source of protein however was actually the frozen inmates from Tranquil Repose. Davros demanded money from Kara to finance his experiments, which were not devoted to curing diseases.

Davros' main plan was to create a new breed of Daleks that could reproduce anywhere, using as raw material the cryogenically frozen figures at Tranquil Repose who had status and ambition when alive. He would then become the Emperor of the new Dalek race that would rule and conquer. The experiments conducted on humans were quite horrific, and some of the resulting mutants escaped or were released into the wilds of Necros. Human brains were kept in tanks, whilst others such as Professor Arthur Stengos were genetically engineered into gruesome life-forms that could inhabit glass Dalek casings in the incubator room (and which could apparently materialise when machinery was activated). These Daleks were mind conditioned to form the New Order of Daleks that would be kept pure at all costs. Davros also offered those he felt had spirit, such as Tasambeker, the chance to become immortal, as Daleks.

Soon Davros' new main force of Daleks (in a white and gold livery) was ready, and kept in hiding until the time was right. Some of the Daleks were used by Davros in Tranquil Repose itself, including a number of Patrol Daleks in the grounds. They appeared to have a new power in their casings - the ability to levitate. Davros' wheelchair could also achieve this, on a hazy red glow. Davros himself was now armed, able to shoot beams of blue energy from his fingertips. Davros' Daleks were vulnerable to both bullets fitted with bastic heads and beams of ultrasonic sound.

It was the 'death' of Stengos that allowed Davros to set a trap for the Doctor, whom he recognised in

his new incarnation (as did Davros' Daleks, although those from Skaro did not). Davros' aim was to make the Doctor suffer the nightmare of being made into a Dalek himself. Also aware that his fame as the Great Healer made him a prime target for assassination attempts, Davros communicated through a fake head in some dummy life-support machinery in his laboratory.

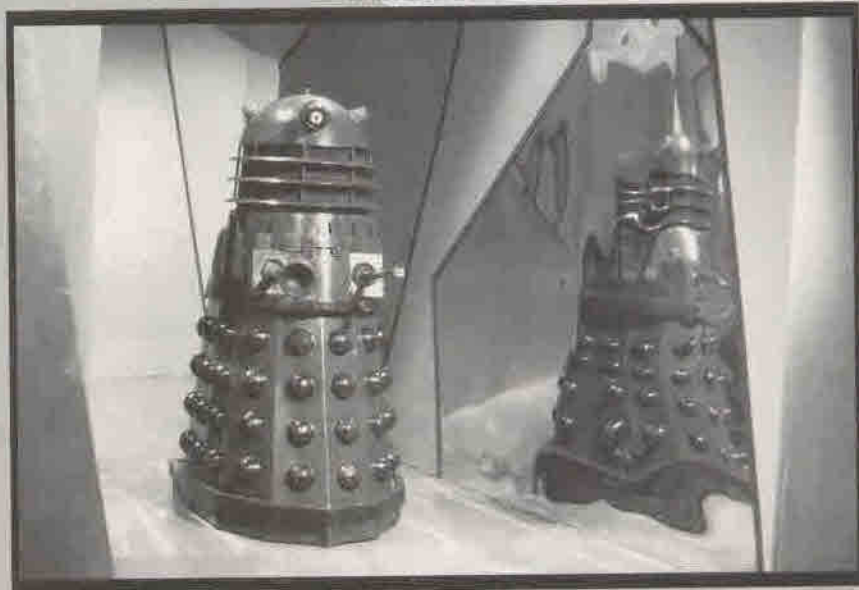
Wanting to rid Tranquil Repose of Davros, one of the morticians, Takis, sent for the Daleks from Skaro (which retained their grey and black livery). These Daleks who obeyed the new Supreme Dalek, travelled to Necros in an unscheduled freighter which resembled a saucer-style spaceship, intending to take Davros back to his home world and stand trial for his crimes against them. In a gun battle, Davros' hand was shot off and eventually his white Daleks were overcome. Davros was taken prisoner

by the grey Daleks who left Necros for Skaro.

REMEMBRANCE OF THE DALEKS

Writer Ben Aaronovitch studied the history of the Daleks in some detail when crafting *Remembrance of the Daleks*, the most recent Dalek serial to date (dealt with in more detail on pages 23 to 30). Although the serial was set in November 1963 and on Earth, the Daleks had 'returned' to their ancestral home of Skaro (which appeared to be one of six planets in its system), a trillion miles away in a time zone a thousand years in the future. Two different factions of Daleks were at work: the white and gold Imperial Daleks (led by Davros who was now their Emperor) and the grey and black renegade Daleks (led by the Black Dalek).

A lone Dalek prowls the corridors of the Death Zone on Gallifrey in *The Five Doctors*. Photo © BBC Video



Apart from the difference in casings, the Dalek creatures themselves were now genetically different and treated each other with racial hatred. The renegade Daleks appeared to be traditional green mutants while the Imperial Daleks had bionic functional appendages and mechanical prostheses grafted onto them, including a sharp metal claw. The Doctor, who claimed to have nine-hundred years of experience with Daleks, commented that the Dalek armour was bonded polycarbonate, and that their neutralisers were projected energy weapons which caused massive internal displacement of human organs whilst leaving tissue undamaged.

Although the Daleks possessed crude time corridor technology (such as the spherical time controller unit the renegades used), it was the plan of Davros - who had now become the spherical headed Emperor Dalek - to make the Daleks the new Lords of Time, sweeping aside Gallifrey and the Time Lords. The scheme involved acquiring the Omega device, a Gallifreyan creation for customising stars, which had been hidden in the London of 1963 by the Doctor. By using this, Skaro's sun could be turned into the power source necessary for full mastery of temporal travel. From a powerful



Photo © BBC

Mothership in geostationary orbit over Earth (capable of holding four-hundred Daleks), the Daleks landed a craft to install a transmat station at Coal Hill School in Shoreditch, leaving a single Dalek operator on the shuttle. The Headmaster at the school was also placed under Dalek control by means of an implant behind his ear. Attack Squad Delta (a group of numbered Scouts and a Special Weapons Dalek led by a Shuttle Force Leader) was later sent down to Earth by the Emperor in another assault shuttle, a small angular craft.

The renegade Daleks, also on Earth, had implemented a battle computer in the offices of a fascist called Ratcliffe. The Daleks had realised that their drawback was their devotion to logic, and to get around this now harnessed the imagination and creativity of a human schoolgirl as part of the biomechanical control system: linking the girl to the Black Dalek leading the renegades and giving her the power to hurl bolts of energy from her fingertips. The renegades were generally wiped out by the superior firepower of Attack Squad Delta.

The Doctor saw the final destruction of Skaro by manoeuvring Davros into using the pre-programmed Hand of Omega. Its sun went supernova, Skaro was vapourised and the feedback from the returning device destroyed the Mothership in Earth's orbit. The remaining Black Dalek on Earth self-destructed after the Doctor convinced it of its failure.

But the Daleks are *never* entirely defeated.

What the Papers Said

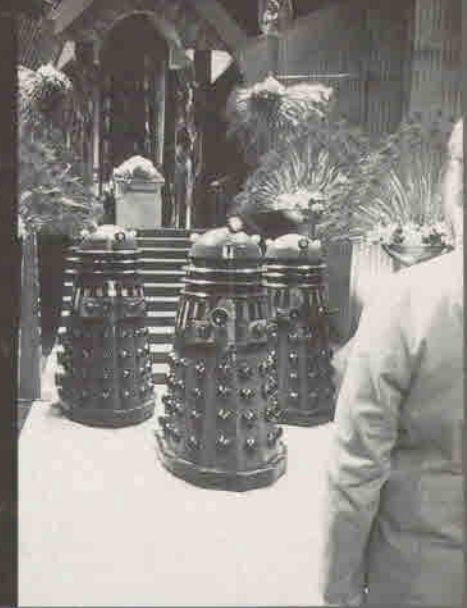


Photo © BBC

By 1988 *Doctor Who* had faced bigger threats in former BBC Controller Michael Grade and top ITV soap opera *Coronation Street* than the Daleks ever posed. This didn't necessarily mean *Remembrance of the Daleks* was greeted with fond nostalgia though. "Hands-up anyone who's still afraid of the Daleks," asked *The Daily Mirror* in October. "I thought so - the days when the nation peeped at the metal monsters from behind the sofa are long gone. It may be familiarity but I blame this new girl of the Doctor's, Ace. Far from screaming at the mere sight of them she actually calls them wimps. Next thing she'll have them doing the washing up and popping round to Sainsburys."

"Those metal monsters have gone rusty and couldn't frighten a jelly-baby," sneered *The Sun*'s Jim Taylor. "The plots are on another planet and the latest Doctor - Sylvester McCoy - should be struck off. Twenty-five years is a long time, even by TARDIS space-travel dimensions, and someone at the Beeb should have had the courage of their convictions and pulled the plug on this programme. The Doctor peaked with Jon Pertwee in command. Ever since, the sci-fi series has been a load of intergalactic garbage."

The Daily Express's Antonia Swinson was able to convey her reservations with a little more aplomb. "Since the golden days when Cybermen knew their place, the Doctor has become sillier and sillier with more and more gimmicks. ... Still, you could not fault Ben Aaronovitch's script, which was fast and watchable, because it was so familiar. I have always thought the best *Doctor Who* stories have been set on Earth and reintroducing the Daleks was a stroke of genius."

The Evening Standard's Geoffrey Phillips was also glad to see them. On 5th October he offered: "Three cheers for the return of *Doctor Who*'s arch-enemy, that chubby death-dealing pepper-pot that looks ill-equipped to trundle over a zebra crossing let alone a galaxy or two. This new series of Time Lord adventures winds the clock back to 1963 when the threepenny bit was still legal tender and, even more important, Daleks lurked in Shoreditch. Great fun."

Such was the interest in the serial that the tabloids ran fevered previews months before transmission, photo spreads while it was on the air and even a page on 'Dalek girl' beauty tips afterwards. "I've got very dry skin so I use Body Shop oil every day on my arms and legs," twelve-year-old Jasmine Breaks told *The Daily Mirror*. You could have been forgiven for thinking the clock really had been turned back twenty-five years to the beginning of Dalekmania.

"Some things don't change," surmised *Radio Times* in examining the appeal of the "unexterminated" villains. "There may have been seven Doctors and countless monsters, aliens and robots; but a Dalek is always a Dalek."



Photo © Steve Cook

This list covers stories featuring the Daleks as the principle adversaries for the Doctor (or Marc Cory), and not just the serials with brief appearances as cameos or flashbacks:

BROADCAST DETAILS

First transmission details for BBC1

B	<i>The Daleks</i> ¹	21st December, 1963 – 1st February 1964
K	<i>The Dalek Invasion of Earth</i>	21st November – 26th December, 1964
R	<i>The Chase</i>	22nd May – 26th June, 1965
T/A	<i>Mission to the Unknown</i> ²	9th October, 1965
V	<i>The Daleks' Master Plan</i>	13th November, 1965 – 29th January, 1966
EE	<i>The Power of the Daleks</i>	5th November – 10th December, 1966
LL	<i>The Evil of the Daleks</i>	20th May – 1st July, 1967
KKK	<i>Day of the Daleks</i>	1st – 22nd January, 1972
SSS	<i>Planet of the Daleks</i>	7th April – 12th May, 1973
XXX	<i>Death to the Daleks</i>	23rd February – 16th March, 1974
4E	<i>Genesis of the Daleks</i>	8th March – 12th April, 1975
5J	<i>Destiny of the Daleks</i>	1st – 22nd September, 1979
6P	<i>Resurrection of the Daleks</i>	8th and 15th February, 1984
6Z	<i>Revelation of the Daleks</i>	23rd and 30th March, 1985
7H	<i>Remembrance of the Daleks</i>	5th – 26th October, 1988

¹ Correct documentation title is *The Mutants*.

² Also documented as *Dalek Cutaway*.

This list covers stories featuring brief appearances from Daleks as cameos or flashbacks:

Q	<i>The Space Museum</i>	24th April – 15th May, 1965
SS	<i>The Wheel in Space</i>	27th April – 1st June, 1968
ZZ	<i>The War Games</i>	19th April – 21st June, 1969
FFF	<i>The Mind of Evil</i>	30th January – 6th March, 1971
QQQ	<i>Frontier in Space</i>	24th February – 31st March, 1973
5M	<i>Shada</i> ¹	Planned Dates: 19th January – 23rd February, 1980. Video Released: July 1992.
5V	<i>Logopolis</i>	28th February – 21st March 1981
6F	<i>Mawdryn Undead</i>	1st – 9th February, 1983
6K	<i>The Five Doctors</i>	25th November, 1983

¹ A Dalek was planned for Part Five but never recorded.

DALEK RATINGS

The following list shows the average viewing figure, programme position and audience appreciation score for the stories that

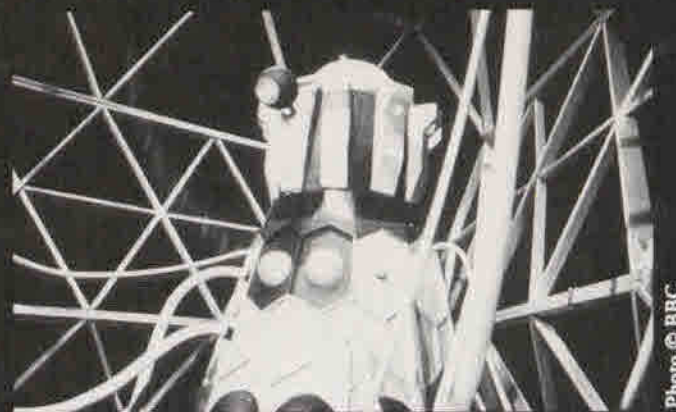


Photo © BBC

featured the Daleks as the principle villains:

B	<i>The Daleks</i>	9.0M	43rd	62%
K	<i>The Dalek Invasion of Earth</i>	11.9M	12th	60%
R	<i>The Chase</i>	9.4M	11th	56%
T/A	<i>Mission to the Unknown</i>	8.3M	37th	54%
V	<i>The Daleks' Master Plan</i>	9.4M	38th	51%
EE	<i>The Power of the Daleks</i>	7.8M	47th	46%
LL	<i>The Evil of the Daleks</i>	6.4M	47th	52%
KKK	<i>Day of the Daleks</i>	9.6M	36th	52% ¹
SSS	<i>Planet of the Daleks</i>	9.7M	21st	— ²
XXX	<i>Death to the Daleks</i>	9.4M	30th	61% ³
4E	<i>Genesis of the Daleks</i>	9.6M	29th	57% ⁴
5J	<i>Destiny of the Daleks</i>	13.5M	30th	65% ³
6P	<i>Resurrection of the Daleks</i>	7.7M	67th	67%
6Z	<i>Revelation of the Daleks</i>	7.6M	62nd	66%
7H	<i>Remembrance of the Daleks</i>	5.4M	86th	70%

Footnotes to Audience Appreciation Figures

¹ Figure for compilation repeat.

² No figures recorded for any episode.

³ Figures recorded for Parts One, Three and Four only.

⁴ Figures recorded for Parts Two, Four, Five and Six only.

THE DALEKS

Dalek Operators

Robert Jewell (B, K, R, T/A, V, EE, LL, ZZ), Kevin Manser (B, K, R, T/A, V, EE), Michael Summerton (B), Gerald Taylor (B, K, R, T/A, V, EE, LL), Peter Murphy (B, K), Nick Evans (K), Murphy Grumbar (Q, LL, KKK, QQQ, SSS, XXX), John Scott Martin (R, T/A, V, EE, LL, KKK*, QQQ*, SSS, XXX, 4E, 6K, 6P, 6Z, 7H), Rick Newby (KKK), Cy Town (QQQ, SSS, XXX, 4E, 5J, 6P, 6Z, 7H), Tony Starr (SSS*, 6P, 6Z, 7H), Keith Ashley (4E), Mike Mungarvan (5J), Toby Byrne (6P, 6Z), Hugh Spight (7H, also billed as Black Dalek Operator).

with

Michael Ferguson (Dalek Hand; B), Ken Tyllsen (K, LL), Jack Pitt (V), Nicholas Evans (EE), Toby Byrne (5J), Tony Starr (5J), David Harrison (7H), Norman Bacon (7H), Nigel Wild (7H).

¹ This is the same actor working under two different names.

* Billed in *Radio Times* as 'Chief Dalek'.

Δ Not credited on-screen.

Dalek Voices

Peter Hawkins (B, K, Q, R, T/A, V, EE, LL), David Graham (B, K, R, T/A, V), Roy Skelton (LL, SSS, 4E, 5J, 6K, 6Z, 7H), unknown (FFF), Oliver Gilbert (KKK), Peter Messaline (KKK), Michael Wisher (QQQ, SSS, XXX, 4E), David Gooderson (5J), Brian Miller (6P, 7H), Royce Mills (6P, 7H, 6Z), John Leeson (7H).
¹ Uncredited.

Thals

John Lee (Alydon; B), Alan Wheatley (Temmosus; B), Philip Bond (Ganatus; B) and Virginia Wetherell (Dyon; B), Gerald Curtis (Elyon; B), Jonathan Crane (Kristas; B), Marcus Hammond (Antodus; B), Chris Browning, Katie Cashfield, Vez Delahunt, Kevin Glenny, Ruth Harrison, Lesley Hill, Steve Pokol, Jeanette Rossini, Eric Smith (Thals; B), Bernard Horsfall (Taron; SSS), Prentis Hancock (Vaber; SSS), Tim Preece (Codal; SSS), Jane How (Rebec; SSS), Hilary Minster (Marat; SSS/Thal Soldier; 4E), Alan Tucker (Latep; SSS), Pat Gorman (Thal Soldier; 4E), Michael Lynch (Thal Politician; 4E), Max

Faulkner (Thal Guard; 4E), Harriet Philpin (Bettan; 4E), John Gleeson (Thal Soldier; 4E).

with

Michael Ferguson (Alydon's Hand; B); Chris Browning (Double for Alydon; B); Frans Van Norde (Thal; B); Peter Diamond (Double for Antodus; B); Alan Casley (Dead Thal Pilot; SSS); Dougal Rossiter, Julian Peters, Kirk Klugston, Terry Walsh, Philip Mather, Patrick Scoular, Rick Carroll, David Cleeve, Julian Hudson, Ryan Craven, David Billa, Tim Blackstone, Reg Turner and six unknown extras (Thal Soldiers; 4E); David Cleeve, Patrick Scoular, Jim Dowdall, Dinny Powell, Philip Mather (Thal Guards; 4E); John Dunn (Teddy Driver Guard; 4E); David Roy Paul, Keith Norrish (Thal Officers; 4E); Peter Whittaker (Thal Politician; 4E); John Beardmore, Eric Rayner (Thal Generals; 4E).

DAVROS

Michael Wisher (4E); David Gooderson (5J); Terry Molloy (6P, 6Z, 7H, also billed as Roy Tromelley as Emperor Dalek in 7H).

KALEDS

Peter Miles (Nyder, 4E), Dennis Chinnery (Gharman; 4E), Guy Siner (Ravon; 4E), Richard Reeves (Kaled Leader; 4E), James Garbutt (Ronson; 4E), Drew Wood (Tane; 4E), Tom Georgeson (Kavell; 4E), Ivor Roberts (Mogren; 4E), Peter Mantle (Kaled Guard; 4E), Andrew Johns (Kravos; 4E).

with

Peter Kodak, Giles Melville, Alan Chuntz and six unknown extras (Kaled Soldiers; 4E); Paul Burton (Kaled Boy; 4E); Michael Brinker, Tony O'Reefe, Steve Butler (Kaleds; 4E); Bob Watson, Barry Summerford, Peter Kodak, Giles Melville, Roy Caesar, Alan Chuntz, Jim Dowdall (Elite Guards; 4E); Richard Orme, Harry Von Engel, Charles Rayford, John Timberlake, Pat Travis, William Ashley, Charles Erskine, Terry Walsh, Paddy Ryan, Alan Charles Thomas, Mike Reynall, Tony Hayes (Kaled Scientists; 4E); Ken Tracey (Kaled Prisoner; 4E); Ronald Nunnery, Anthony Lang, George Romanoff (Kaled Councillors; 4E).

MUTOS

Stephen Yardley (Sevrin; 4E), Jeremy Chandler (Gerill; 4E) with James Muir, John Delieu, Stephen Calcutt, Roger Salter, Terry Walsh (Mutos; 4E).

OTHER NATIVES OF SKARO

Tony Starn, Roy Reeves, Leslie Weekes (Vaagas; T/A); Michael

Crane, Peter Duke, David Billa, David Cleeve, Tim Blackstone, Julian Hudson, John Sowerbutt, Christopher Holmes (Thals/Kaleds/Mutos; 4E); Dod Watson (Genetic Experiment Creature; 4E).

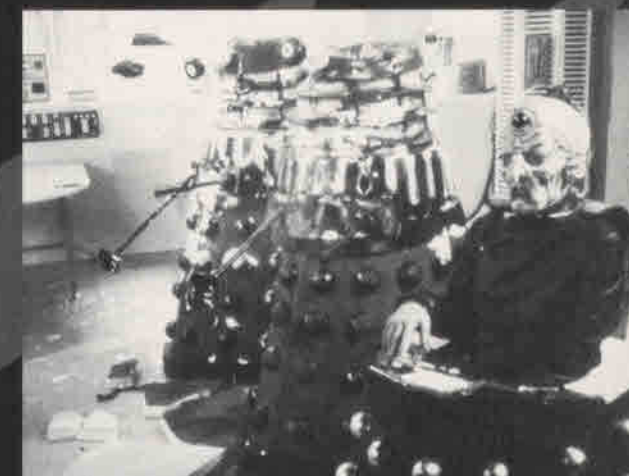


Photo © BBC

CREDITS

(For predominantly Dalek stories only)

Writers: Terry Nation (B, K, R, T/A, V, SSS, XXX, 4E, 5J), Dennis Spooner from an idea by Terry Nation (V), David Whitaker (EE, LL), [Dennis Spooner (EE)], Louis Marks (KKK), Eric Saward (6P, 6Z), Ben Aaronovitch (7H).

Story/Script Editors: David Whitaker (B, K), Dennis Spooner (R), Donald Tosh (T/A, V), Gerry David (EE, LL), Peter Bryant (LL), Terrance Dicks (KKK, SSS, XXX), Robert Holmes (4E), Douglas Adams (5J), Eric Saward (6P, 6Z), Andrew Cartmel (7H).

Associate Producer: Mervyn Pinfield (B, K).

Producers: Verity Lambert (B, K, R, T/A), John Wiles (V), Innes Lloyd (EE, LL), Barry Letts (KKK, SSS, XXX), Philip Hinchcliffe (4E), Graham Williams (5J), John Nathan-Turner (6P, 6Z, 7H).

Directors: Christopher Barry (B, EE), Richard Martin (B, K, R), Derek Martinus (T/A, LL), Douglas Camfield (V), Paul Bernard (KKK), David Maloney (SSS, 4E), Michael Briant (XXX), Ken Grieve (5J), Matthew Robinson (6P), Graeme Harper (6Z), Andrew Morgan (7H).

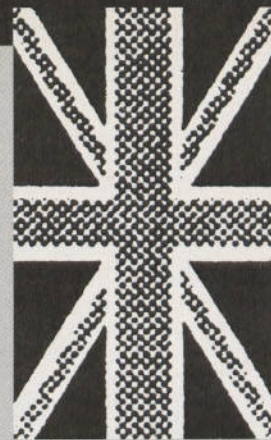


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.....

2: How many Dalek stories featuring the Third Doctor were written by Terry Nation?

.....

Name.....

Address.....

.....

Age.....

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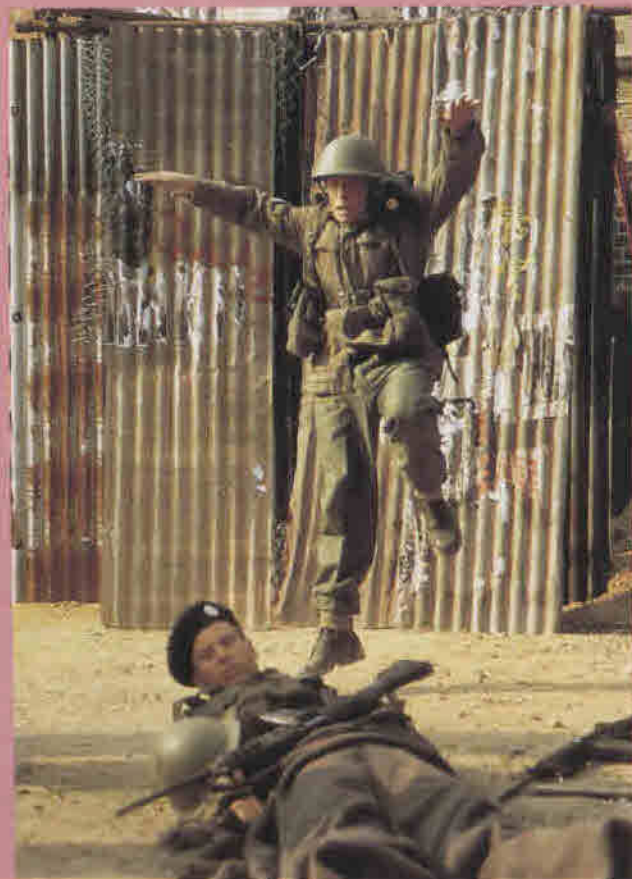


Serial 7H
REMEMBRANCE
OF THE
DALEKS



Photo © Steve Cook

"Our most basic common link is that we all inhabit this small planet . . ." Great words echo around the Earth, whilst out in space the world is watched by an alien spacecraft . . .



PART ONE (drn: 24'33")

The Doctor and Ace are visiting Shoreditch in London, November 1963, where the Doctor becomes intrigued by a black radar van parked outside Coal Hill Road Secondary School. In the school playground, he sees strange scorch-marks, and is in turn watched by a sinister schoolgirl. Ace, meanwhile, goes to a local café where she meets young Mike Smith, a sergeant with the scientific/military team in the radar van led by Professor Rachel Jensen. The Doctor and Ace join the team when Mike is called to the I.M. Forman scrap merchant's yard at 76 Totters Lane. A squad led by Group Captain Gilmore has come under attack from some sort of death ray, and it is soon revealed that a grey Dalek is on the premises. The Doctor manages to lure it towards a booby-trap he has set with Ace's Nitro-9 and then destroys it.

Whilst the Doctor and Ace return to Coal Hill School, Gilmore's team examine the Dalek remains with Rachel and her assistant, Alison, noting that the Doctor has exceptional knowledge of the creatures. Mike suggests that clearing up at the yard could be done by Mr Ratcliffe, a builders' merchant. Ratcliffe's men overpower Gilmore's two soldiers and drive the Dalek remains away on their van. In his office, Ratcliffe reports to a figure seated in a Dalek-style casing.

At the school, the Doctor and Ace encounter the Headmaster who seems to be receiving mental orders from somewhere. The Doctor tells Ace that the Daleks are after the Hand of Omega, something he left behind on his last visit. Down in the school's basement, the pair find a Dalek transmat which the Doctor wrecks. The Headmaster attacks Ace and locks the basement door. The Doctor is trapped on the stairs by a white and gold Dalek that hovers up towards him.

PART TWO (drn: 24'31")

Ace manages to overpower the Headmaster and rescue the Doctor, and the pair use anti-tank rockets being delivered by Gilmore's men to destroy the Dalek. The Doctor explains that two Dalek forces are at work: one based nearby, and another operating via the transmat from a mother ship in orbit. Whilst

Ace, Rachel and Allison go to spend the night at Mike's mother's boarding house, the Doctor retrieves a floating casket of white light from an undertaker – where he had left it during his first incarnation. After using it to give special powers to Ace's baseball bat, he rapidly arranges for the casket to be buried in a nearby churchyard by a blind vicar.

Mike has been observing the Doctor for Ratcliffe (a devoted fascist), and is attacked by the Headmaster. The two are working for rival factions: Mike for the renegade Daleks and the Headmaster for the Emperor's Imperial Daleks. In a struggle, Mike causes the Headmaster to hit his head on a grave.

Joining the rest of the group, the Doctor tells Ace to stay at Mike's home and arranges with Gilmore for facilities to locate the Dalek mother ship. He also rigs up an electrical device to interfere with Dalek control systems. Ace is disgusted to find that Mike's family display a sign saying 'No Coloureds' in the window, and goes back to the school for her ghetto blaster. More Daleks have arrived by transmat and taken over the building. Ace manages to fight some off with her super-powered baseball bat, but is soon cornered by three Daleks in a covered walkway at the school.

PART THREE (drn: 24'30")

Ace is saved by the arrival of Gilmore's unit and the Doctor's electrical device. Examining the destroyed Imperial Daleks, Rachel sees that the creature inside differs from the one at the junkyard, since it is more developed. The Doctor finally destroys the transmat in the school basement. Knowing that the Daleks seek only the Hand of Omega, the Doctor tries to work to avoid conflict which could kill humans. He explains to Ace that the Hand of Omega is a remote stellar manipulator developed by Omega, Rassilon (and perhaps himself) long ago on Gallifrey. The Daleks want the Hand to customise stars and so release energy from their own advanced time-travel experiments.

Ratcliffe's men arrive at the cemetery to dig up the Hand of Omega casket, watched by the strange schoolgirl. This movement is registered by the Imperial Daleks in orbit, and the Emperor dispatches an assault shuttle to capture the Hand. The Hand is taken to Ratcliffe's yard and presented to the Black

Dalek, who orders the Renegade Daleks to kill Ratcliffe's men. Ratcliffe learns that the figure in the Dalek chair is actually the schoolgirl – an integral part of their battle computer.

The Doctor and Ace manage to get into Ratcliffe's yard where the renegade Daleks are massing, and send their time manipulator out of phase. The Doctor hopes that the Imperial Daleks will gain the Hand and returns to the school as the grey Daleks engage Gilmore's men. The renegade Daleks withdraw suddenly, as the Imperial Dalek shuttlecraft lands in the schoolyard.

PART FOUR (drn: 24'33")

The Imperial Daleks spill out into London to combat with the renegade Daleks for the Hand of Omega, allowing the Doctor's party to escape from the school and attack the Dalek operator left in the shuttlecraft. Mike is exposed as being a traitor (to Ace's disgust) – working for Ratcliffe and the renegade Daleks – and is taken prisoner by Gilmore's men. However, Mike manages to escape. He makes for Ratcliffe's yard where he and Ratcliffe try to steal the repaired time manipulator and make the Black Dalek agree to their demands. Ratcliffe is killed by bolts of energy shot from the schoolgirl's hands, but Mike escapes.

The Imperial Daleks triumph in battle at Ratcliffe's yard and return to their shuttle, with the Hand of Omega hovering behind them. The shuttle returns to the mothership, and the Doctor rigs up a TV link with the shattered transmat so he can communicate with the Dalek Emperor: which is revealed to be the remains of Davros. The Doctor pleads with Davros not to activate the Hand of Omega for use on Skaro's sun, but this is to trick him into doing just that and Skaro is destroyed in a supernova. The Hand then returns and destroys the Dalek mothership (although Davros is seen attempting to leave in an escape pod).

Mike is at home when the schoolgirl enters, and uses her energy to kill him. Ace arrives at the house, and is held at the girl's mercy. However, the girl is mentally linked to the Black Dalek whom the Doctor confronts nearby. On learning that it is defeated, the Black Dalek self-destructs and the girl collapses. Before leaving London 1963, the Doctor and Ace walk with Mike's coffin to the cemetery for its burial.





For Season Twenty-Five of *Doctor Who*, producer John Nathan-Turner was looking for a new writing team since some of the regular contributors had run out of fresh ideas (or become 'Whoed Out' as he termed it). Throughout 1987 he and script editor Andrew Cartmel interviewed a lot of writers new to the series.

Twenty-five year old Ben Aaronovitch had been writing for four years, without much success. His principle genre was thrillers, but he also had a liking for science-fiction and had been a casual viewer of *Doctor Who*. He submitted a thriller script to Caroline Oulton, a script editor at the BBC. Oulton told him of other BBC shows that might use speculative material, and so Aaronovitch submitted two scripts: one for the London police series *Rockliffe's Babies* and one for *Doctor Who*. Jon Hardy, script editor of *Rockliffe's Babies*, informed him that although the script was good, Season Two was already fully commissioned, and a third seemed unlikely.

Aaronovitch's *Doctor Who* storyline, *Nightfall*, was more fortunate. Cartmel liked the science-fiction ideas in it a great deal, but felt that it was poor *Doctor Who* and over-populated with minor characters. However, in early 1987 Cartmel met Aaronovitch and invited him to come up with ideas for a three part serial that could be made totally on location (i.e. with no studio recording). Cartmel recommended that the writer did not have lots of running up and down corridors, or TARDIS scenes, and should keep the Doctor and Ace together as much as possible.

Aaronovitch's new scripts were entitled *Storm Over Avallion*, and greatly impressed Cartmel. Nathan-Turner also liked the submission, feeling it to be in the mould of the Seventies' UNIT stories. There were some problems with the balance of the serial since the Doctor's involvement was too small. Although not used at this point, *Storm Over Avallion*

was to be resurrected in Autumn 1988 and eventually became part of Season Twenty-Six as *Battlefield*.

During 1987, Cartmel and Nathan-Turner were planning Season Twenty-Five as Season Twenty-Four was being recorded, and it soon became clear that the Daleks – who were also celebrating their first quarter century – had to be part of the silver jubilee. As usual, Nathan-Turner contacted Terry Nation, the creator of the Daleks, at his home in California and gave him the first option on writing a new story. Nation as usual declined, but was again given the chance to see another writer's scripts and so suggest any minor changes to storyline. It was felt that the scripts for *Storm Over Avallion* contained the action and pacing which a good Dalek story needed. Hence, eleven months after meeting Cartmel, Aaronovitch received a 'phone call one morning from the script editor asking him to write a serial involving the Daleks.

One directive given to Aaronovitch as he developed his scripts was to 'put the kids back behind the sofa' (particularly regarding the Daleks). The story, entitled *Remembrance of the Daleks*, was approached very much as a war movie in the style of *All Quiet on the Western Front*.

INTO BATTLE

In December, Aaronovitch started to research his new storyline. To brush up on the Daleks he viewed both *The Daleks* and *The Dalek Invasion of Earth* and read the scripts for nearly all the other Dalek stories (except *The Daleks' Master Plan*). This caused him some initial concern, since he felt that scenes with Daleks talking together in the past had become very tedious because of lack of facial expression and voice variation, the exception appearing to be the scheming of the creatures in David Whitaker's *The Evil of the Daleks*. It was the conclusion of the most recent Dalek script, Eric

Saward's *Revelation of the Daleks*, with two Dalek factions which inspired the revival of the civil war within the species, along with the 'dislike for the unlike' element of the Dalek hatred of the Thals in Nation's original 1963 serial.

Aaronovitch also began researching into the culture of 1963, the date in which he aimed to set the serial and which it was agreed would emphasise the show's quarter century on the screen. Cartmel in particular wanted to stress the period setting. One joke for 1963 that Aaronovitch considered including was having the Doctor and Ace hurrying back to the TARDIS, but apparently running past it. This is because it is a real police box, and the TARDIS is actually parked up the next alleyway.

On a grimmer note, the early Sixties also saw a fascist revival in London, which was a key element that Aaronovitch worked into his scripts in a number of ways. Ratcliffe speaks out in Part Two about how his allegiances in the war were not the popular view of Britain, and Ace shows disgust at the 'No Coloureds' sign in Mrs. Smith's window. The racism is also displayed in the conflict between the Daleks as the Doctor considers the difference between the Kaled mutants in Part Three. All this again linked in with Nation's concept of the Daleks: their pure hatred for all other forms of life.

In terms of *Doctor Who* mythology, Aaronovitch studied *An Unearthly Child* and felt that it could have been set in September or October 1963. The original story outlines also included a great many references to *An Unearthly Child* in terms of its venues and continuity, although the writer was unaware that some of these had already been used at the start of the Colin Baker story *Attack of the Cybermen* (which Aaronovitch only viewed when mid-way through scripting). Consequently, many of these continuity points were dropped. The writer had also considered including the Thals, and the Daleks' ape-like servants, the Ogrons, in the

storyline but soon dropped these elements when he found the continuity was making the serial too complex.

By January 1988 all the scripts for the fourteen episode season had been commissioned, and all the directors had been booked. Andrew Morgan who had previously directed *Time and the Rani* was hired to work on *Remembrance of the Daleks*.

Aaronovitch met some of the other writers on *Doctor Who* to discuss his script development. Ian Briggs helped him characterize Ace, since he had written her debut serial, *Dragonfire*. A consistency for Ace was worked out by the production team in discussions with Sophie Aldred, who played the character. In the draft scripts, Ace's age was defined as seventeen.

It was also at this time that Cartmel decided there should be a re-defining of the Doctor's character and a new sinister air of mystery for the season. This was to be a subtle, long-term plot device which would be revealed gradually over the next two or three seasons to show that the Doctor was not just any Time Lord, but something else. One line of dialogue from the Doctor in Part Four saying: "Oh Davros, I am far more than just a Time Lord" was cut from the script very late in the day. There was concern that the storyline for *Silver Nemesis* contained similar plot elements.

During the writing of the final scripts, the character of Davros was included. This was an addition by Aaronovitch after comments were made by Visual Effects designer Mike Tucker that he had always wanted to build a Dalek Emperor (akin to the Golden Emperor from the comic strip featured in *TV Century 21*) and then have it split open to reveal Davros inside. The insertion of Davros also allowed the writer more versatility in the closing scenes, since this character could speak with emotion and bitterness, unlike his creations. Aaronovitch was careful not to let Davros dominate the story and squeeze the Daleks out of the limelight, a perceived problem since *Genesis of the Daleks*. In actual fact, the writer envisaged Davros as now being in the process of becoming a 'compromise Dalek'.

FICTION Vs FACT

Another interesting point of the script was Aaronovitch's concepts of the 'universe' in which *Doctor Who* takes place; a fictional dimension in which characters such as Sherlock Holmes exist. Because of this he included some throwaway dialogue between Alison and Rachel in Part Three which concerned 'Bernard' and the 'British Rocket Group'. These were references to Professor Bernard Quatermass, the central character of three BBC science-fiction serials of the Fifties. Aaronovitch felt that because in 1963, UNIT did not exist a scientific/military force would probably be linked to the British Rocket Group.

This element of art imitating art spilled over into Part Two where Ace watched BBC television in 1963 and walked out just before the first episode of a new science-fiction series... which the continuity announcer does not get the chance to name. The intention was that this should be either *Doctor Who*'s debut itself, or failing that something like *Professor X*, a spoof of the programme's own origins.

The production team joined in the second week of February 1988, as the four draft scripts were delivered. In total, the writer took his story through three revisions in a very short space of time, pruning down the over-long entries. Whilst Part One was suitably fast to hook the new viewer, Part Two suffered from a lot of dialogue between the Daleks which might lose a potential audience. Editing included a scene set at Totters Lane in Part One where the Doctor told Mike that the creature was a Dalek, with this line being lost. However, as Aaronovitch was later to spot, in a subsequent

scene Rachel names the creatures 'Daleks' when none of Gilmore's force would have known the name, although the Doctor does yell it as he taunts the Dalek prior to its destruction.

The early scripts included other elements that were dropped as rewrites took place in February. Originally, the Doctor picked up a parcel when he collected the Hand of Omega, this being a firearm that he used to destroy the Black Dalek in Part Four. The Doctor also carried a small package that was part of the Omega device, and which he consulted from time to time to check on the main mechanism. In the builder's yard, the Black Dalek was to have had nuclear charges attached to the Hand casket to warn off the attacking Imperial Daleks, which the Hand itself deactivated as the Imperial forces attacked and the Black Dalek's bluff was called. The rôle of the Vicar named Reverend Parkinson in the scripts, was diminished in the transmitted version. Originally it was he who led Ratcliffe to the Omega grave in the churchyard. The renegade Daleks were also to have burst into Harry's café and killed the proprietor in the later battle scenes of the story.

It was the Doctor's use of a gun to destroy the Black Dalek (after a conversation in which the Dalek explained to the Doctor that its race simply existed to be evil and that humans were just as bad) that caused concern with both the production office and Sylvester McCoy. The scene was rewritten so that the Doctor talked the Dalek into self-destructing. Morgan also insisted on restructuring the revelation of Mike as a traitor with rewrites on Parts One and Two. Originally Mike's betrayal would have been revealed at the end of Part Three, but Morgan pointed out that the audience were being bombarded with information at this point (the figure in Ratcliffe's office being the girl and not Davros, the space shuttle arriving, the Doctor's planning of events).

STARTING UP

The principal crew included designer Martin Collins, costume designer Ken Trew, make-up designer Christine Greenwood and visual effects designer Stuart Brisdon. Collins had worked on *Paradise Towers* the previous season, Brisdon had handled effects on serials back to *Maudrym Undead* and Trew had handled four previous stories, the earliest being *Terror of the Autons*. The main work handled by Greenwood and Trew was not to be exotic new creations, but simply recreations of period fashions and make-up.

Aaronovitch rewrote his rehearsal script, amending Parts One and Two by Monday 22nd February and Parts Three and Four three days later. At this point, the character of Ratcliffe was called Gummer (which was changed because it sounded too much like Gilmore) and the two Dalek factions had different coloured casings: blue with silver trimming for the renegades, and a more modern casing in red with black trimmings for the Imperial forces. The scripts indicated that the café scenes were intended for OB work, whilst all the scenes inside the school were listed as being studio material. After studying the tapes of *An Unearthly Child*, Aaronovitch had structured the Totters Lane scenes around the junkyard being a small venue, with the bulk of the action in the street. However, the production team were keen to have the yard a lot larger, as it had been in *Attack of the Cybermen*.

The script of Part One suggested that the pre-credits sequence should start in monochrome and then fade up to colour. The date was specified as December 1963; a transistor radio carried by one of the schoolboys was to be playing *Stay* by The Hollies (at its peak in the charts in November 1963), and then the café jukebox was to play *Runaround Sue* by Dion (a hit in 1961/2 which would also feature in the instrumental music according to script

directions). Before Ace went to the café, the Doctor reprimanded her for eating his 1928 Hibiscus Blossom honey – referring to his gift from Goronwy in *Delta and the Bannermen*. Allison Williams was described as wearing glasses, and some parts of the script referred to Gilmore as a Colonel. Aaronovitch defined all the Dalek point-of-view shots including the hieroglyphics of the Head Up Display, and also included a conversation between Ace and the Doctor about the Daleks and Khaleds (as the script refers to them) which drew upon his study of earlier Dalek stories. Later scenes after the Totters Lane conflict were to be set at dusk, with the school scenes towards the end of the instalment firmly into the evening. Some of the scenes intended for OB were shifted to the studio, such as Mike introducing Ratcliffe/Gummer to Gilmore which was originally at the junkyard, and the Doctor and Ace meeting the Headmaster in the playground at Coal Hill School just as he is locking up. Scenes dropped from the script included Mike leaving two RAF men on guard over the Dalek remains, and the insert where Gummer directed his association men to overpower them before driving off in a truck marked 'Dodd's Bakery'. Again, Aaronovitch's continuity links brought about the inclusion of the chemistry lab and the book *The French Revolution* from *An Unearthly Child* (although in theory, Susan would never have returned the book), and the Doctor also asked Ace if she remembered the Nestene Invasion as well as referring to the Zygons and the Yeti.

The script for Part Two opened with the Dalek instructing the Doctor: "You will remain still, you will remain calm, you will be exterminated." A short scene between a Dalek and the Headmaster was originally silent, based on telepathic orders, and the scenes outside the school between the Doctor, Ace, Quartermaster Sergeant Kaufman and Leading Aircraftman Grant were also shortened (with it specified in the script that the Doctor scribbled something in Gallifreyan on Kaufman's clipboard). Some scenes between the Doctor, Rachel and the others after the destruction of the Dalek at the school – mainly regarding the stench of the dying creature – were shortened considerably. A scene at a teastall intended for OB was drastically truncated, and transferred to Harry's café. With an instrumental of *Runaway* (the Del Shannon hit of 1961) playing in the background, the Doctor and John were to have watched the blind Reverend Parkinson walk by, after which the Doctor warned John that there was to be danger in the area and to stay away for a few days. He then gave John a 1991 ten pence piece. After burying the Hand of Omega the next morning, the Doctor stopped off to get a leather toolcase from the TARDIS on his way to HQ with Mike and Rachel in the Red Four Van. Whilst waiting for him, Mike asked Rachel for her opinion on the Doctor and Ace, and was pleased to discover that the girl wasn't foreign. Scenes intended for the mobile command centre van on OB were transferred to the Association Hall commandeered in the studio in the finished programme, and as the Smith's TV set warmed up the famous interlude of *The Potters Wheel* was to have appeared. The climax of the episode with Ace surrounded by the Daleks was to have been set in the school entrance hall, but was switched to a covered walkway for the OB recording.

An early scene in Part Three was deleted from the finished programme, with Gummer being given a silver-topped cane that would help him to locate the Hand of Omega. For the scene in Harry's Café, the jukebox was indicated as playing Lesley Gore's *It's My Party* (in the charts during 1961), and Gummer's discovery of the Hand of Omega's burial plot sent a shrieking noise telepathically to the Doctor in the café. An exchange with Rachel telling Allison that Mike fancies Ace because of her Aryan

looks was omitted from a scene at the school, and another cut was a scene of the Dalek battle computer rejecting an ultimatum from the Dalek Emperor which appeared on the screen in Gummer's office. When finally revealed, the girl in the battle computer was to have had wires running down her arms that ended in modules on her fingers and palms, and wires also connected to bulges on her torso. To track down the renegade Daleks, the Doctor converted the confuser into a Dalek locator, and whilst at the yard he explained to Ace that the prototype Hand of Omega that 'he' had worked on had been too intelligent and had gone on strike for better conditions. Part Three was also to have had a lengthy chase across a bomb site as the renegade Daleks pursued Ace and the Doctor with a homing weapon that could fire around corners – a large bore gun fitted to a blue Special Weapons Dalek. Ace destroyed one Dalek with some gelignite she had stolen, but the homing weapon destroyed the Doctor's confuser as Mike arrived to save them. This was all deleted for timing reasons and replaced with a simpler journey back from the builder's yard to the school for the Doctor and Ace.

EFFECTS

The scripts for both Parts Three and Four suggested that the Dalek shuttlecraft could be achieved by the use of a video paintbox effect, although eventually an actual craft was constructed. Whilst on screen, the Imperial Daleks had the Special Weapons Dalek (as opposed to the renegades), in the script they had a floating weapons platform that carried a Howitzer-like weapon – and which Aaronovitch again suggested could be achieved using the paintbox. This floating platform would have then ferried the Omega device back to the shuttle. A scene set inside the school with Rachel arguing with Gilmore about his orders was deleted, and a short scene was to show the Doctor atop the Dalek shuttle opening the roof hatch with the skill of a safe-cracker. Inside the shuttle, Ace was to scribble *Ace Woz 'Ere in 1963* on the wall, and during the scene of the Doctor working on the transmit terminal, there was a long speech about how the Movellans' virus decimated the Dalek Battle Order and left them in small factions whose databases had changed and which no longer regarded other groups as Daleks. The Emperor Dalek's head was originally just to contain a hatch that opened to reveal Davros' features on board the Dalek's main ship, which the Doctor referred to as a Timeship. The effect of the

Doctor's conversation with the Black Dalek was to have made the schoolgirl's bodily energy turn on the television and the radio in the Smiths' front room. The script indicated that the closing scene of Mike's funeral should be backed by a slow, sad reprise of *Runaround Sue* which would swell to a climax before the closing credit sequence.

Other continuity aspects were the Doctor's references in Part Two to the Dalek confuser he had rigged up on Spiridon, the Doctor calling Gilmore 'Brigadier' by accident in Part One and the television announcer giving the time as 5.15 on a Saturday, the original transmission time of *An Unearthly Child*. The problem here was that by 5.15pm on a November evening, it would have been dark outside, but this section of the serial was set in broad daylight (an error picked up by letter-writer Jan Duerden in *Radio Times*). It was intended to be only a short while after the Doctor's departure in the very first story, with both the vicar and Martin, the funeral assistant, referring to the Hartnell incarnation. The voice of the girl in the Dalek battle computer was specified as being 'Davros-like' to lull the viewers into thinking the luddite shape in Ratcliffe's office was the Daleks' creator. Davros' true housing, the Emperor Dalek casing, was described as having no appendages other than an eye-stalk (akin to the prop in *The End of the Daleks*) and to have a better modulated voice than the average Dalek.

Rehearsals for the OB work started on Monday 28th March and ran up to Saturday 2nd April. Sylvester McCoy and Sophie Aldred rejoined the team, having been working on other projects since the completion of *Dragonfire* the previous August.

Several of the guest cast for the serial had been on *Doctor Who* before. Pamela Salem had been heard as a Xoanon voice in *The Face of Evil* Part Three and had featured as Toos in *The Robots of Death*. Peter Halliday had been Packer in *The Invasion*, Platrie in *Carnival of Monsters* and a guard in *City of Death* as well as providing voices for *Doctor Who* and *The Screamers* and *The Ambassadors of Death*. Michael Sheard had been Backus in *The Ark: The Plague*, Doctor Summers in *The Mind of Evil*, Lawrence Scarman in *Pyramids of Mars*, Supervisor Lowe in *The Invisible Enemy* and Mergrave in *Cosmos*. He won the part of the Headmaster because of his role as Mr Bronson in *Grange Hill*, and also because Morgan knew him well. Of the other guest cast, Simon Williams was best known as James Bellamy in LWT's *Upstairs, Downstairs* while George Sewall had found fame as

Craven in Euston Films' *Special Branch* and had also featured as Colonel Freeman in Gerry Anderson's *U.F.O.* Cast as Allison was Karen Gledhill, an actress who Morgan had considered previously when directing the futuristic serial *Knights of God* for TVS. Gledhill was delighted to get the role, particularly because Simon Williams had been a heart-throb of hers when young!

To help with the vital action sequences for the story, Morgan sought out stuntman and stunt arranger Gareth Milne, a regular BBC stunt expert who had worked on several Peter Davison serials. Milne turned out to be busy on other projects, but recommended stunt expert the late Tip Tipping.

Morgan had worked with Tipping in 1985 whilst filming *Knights of God*, and hired the ex-Marine for *Remembrance of the Daleks*. In late March, two weeks before OB recording began, Tipping went on a recon of Morgan's proposed locations to assess his stunt sequences. Because of Tipping's knowledge of the armed forces, Morgan also had him train the extras who formed the 1963 style RAF team.

OB recording began on Easter Monday and ran for nine days. Because of the large amount of material on location, only one three-day studio session at the Television Centre would be needed. Throughout production, Aaronovitch was fortunate to be around to deal with any problems on the script.

The Visual Effects department built many new Daleks. Four of these were Imperial Daleks, constructed in fibre-glass castings from jelly moulds and painted in the cream and gold livery used by Davros' forces in *Revelation of the Daleks*. The traditional sink-plunger was changed into a specially moulded gold cup with slots cut into it, allowing the Daleks to operate equipment on their vessels by plugging into the consoles. The gun arms had no internal firing mechanism inside the inner tube as video effects only would be used on screen. The Imperial Daleks also had a hexagonal plate between their arms, and a new set of dome lights (a bulb in a flat perspex tube).

NEW DALEK BREEDS

The Imperial Daleks boasted a Special Weapons Dalek and the Dalek Emperor. The former had the base of an Imperial Dalek casing, with a tank-like upper section (partially made out of a plastic dustbin lid) that was dented down to make it battle-scarred. The Emperor also had an Imperial Dalek skirt section, but was topped off with a moulded plastic dome (from RBC stock) mounted on a wooden ledge. The front of the dome was placed so that it could slide back over its rear. This dome also had a hexagonal hole covered in perspex, with a light placed behind it to be the Dalek's eye.

The renegade Daleks were led by the Black Dalek based on the old Dalek Supreme colourings: this time in black and silver as indicated in Aaronovitch's script. This casing was adapted by Visual Effects from a BBC Enterprises Dalek made by Martin Wilde from Dalek moulds at the time of *Revelation of the Daleks*. A few new fittings such as an eye and lights were changed, and the casing was given its new coat of paint.

Several special Daleks were needed for effects sequences. For the battle in Totters Lane, two renegade Daleks were made from Imperial Dalek moulds: one to blow apart on cue and another partially destroyed casing with the remains of a Dalek mutant inside it. A similar prop was made for the remains of an Imperial Dalek at the start of Part Three. Dummy body sections were fitted to the Imperial Daleks for attack scenes, pre-cut and wired with explosive charges to fly apart, and when the Special Weapons Dalek attacked the renegade forces, several 'brown foam' plastic dummy Daleks cast from the Imperial moulds were seen to blow apart by explosives placed inside them.

The four renegade Daleks were existing props held at the BBC comprising one casing from the Sixties and three made for *Revelation of the Daleks*. These were all given new coats of paint in the traditional grey and black colour scheme of the Seventies and Eighties, as well as new eye-stalks on most props and a new dome for the Sixties prop. For OB work, the Daleks could be fitted with large balloon-type tyres in place of their castors to allow them greater mobility.

Monday 4th and Tuesday 5th April were spent working on the scenes at Ratcliffe's yard, situated at 12 Theed Street, London SE1. The battle scenes also took place in the streets near here, culminating in the Dalek confrontation beneath the railway viaducts on the junction of Windmill Walk and Wooton Street. Windmill Walk was also the street in which the shots of the Doctor and Ace hiding from a Dalek behind a hut were taped for Part Three. The first day was spent working on scenes from Parts Three and Four including the arrival of the Hand of Omega at the yard, the Doctor and Ace's visit, Mike's capture and then the Dalek battle. It was these scenes that made the headlines when *The Sun* and *Today* both covered the massive explosions that had been heard across London. For the Dalek battle scenes under Waterloo Bridge, the special effects team let loose a detonation that triggered burglar alarms in the area. The emergency services rapidly arrived on the scene, and were quite amazed to find that out of the smoke was emerging a squad of Daleks!

The Tuesday was spent finishing work in and outside the yard, comprising all the scenes in Part Four where Ratcliffe was killed, Mike escaping with the time controller, and out on the street for the Doctor talking the Black Dalek to death. These scenes required the use of a period van and lorry, referred to as Red Four and Blue One, just two of several Sixties vehicles the production crew obtained. Visual effects provided explosive charges to blow the prop yard gates open as the Imperial Dalek faction arrived (which initially exploded wrongly and hit the Daleks). Throughout these scenes, the Black Dalek was operated by Hugh Spight. The Black Dalek's demise was done with Spight spinning round, activating a gas jet canister housed in the grille. The Special Weapons Dalek in Part Four was operated by Cy Town.

For Wednesday 6th and Thursday 7th April, the crew moved to Kew Bridge Steam Museum at Green Dragon Lane in Brentford. This was to be the venue for recording all the scenes in Part One set at 76 Totters Lane. The original plan had been to use the venue for *Attack of the Cybermen* until the effects team found it was too close to houses for all the explosions needed. Unfortunately the prop gates at the location read 'I.M. Forman' instead of 'I.M. Foreman', although already changed from 'I.W. Forman'.

Recording was generally in sequence for the scene of the Dalek attack and demise, with only the sequences involving Ratcliffe planned for the Thursday afternoon. Visual effects provided a destroyed Dalek casing with bubbling remains and a wall of prop bricks that could be exploded using Ace's Nitro-9 cans. Tipping played the RAF man shot by a Dalek ray gun (blasting him back with kinetic energy according to Aaronovitch's script). For this stunt, Tipping was rigged to a special jerk harness pulled by a visual effects technician that would yank him off his feet and back to a pile of rubbish. The script had also indicated that the Dalek's ray would melt the side of the Red Six van, but this was changed to avoid such a requirement.

Because some of the Dalek battle scenes planned for near Theed Street had not been completed, some shots were completed with a second camera unit on the Thursday. This crew was directed by John Nathan-Turner, and had in fact been planned

for use the following day. Whilst Morgan's main unit would be at work at the cemetery, Nathan-Turner's second unit spent the early part of Friday 8th taping brief scenes that did not tie up the main cast for long. The second unit began at streets near Kendal Avenue in Acton, with a camera mounted on the side of van Red Four for the scene in Part One where the Doctor talked to Ace about the Daleks as they drove. The bridge the van drove under as the Doctor and Ace swapped seats was the railway bridge at the junction of Old Wulstan Street with Brunel Road. McCoy and Aldred then went to join Morgan's unit for the rest of the day. The second unit continued to record two establishing shots of the Territorial Army Hall on Horn Lane in Acton for Parts One and Two, and then the insert of a milkman outside John Nodds Funeral Service at 181 Ladbroke Grove, London for Part Two.

BURIAL MOUNDS

Friday 8th April saw the production team at Paddington Cemetery, Willesden Lane in London, NW6 to record the scenes at the churchyard for Parts Two to Four. The morning from 9am onwards was spent on the fight between Mike and the Headmaster and the burial scene of the Hand of Omega from Part Two (with a camera placed in the grave for one shot), whilst the end of Part Four was taped in the afternoon, by which time Nathan-Turner had arrived. A black prop gravestone with the greek Omega symbol in gold was erected by the graveyard and a period 1963 style prop telephone box was placed by the cemetery gates. Later scenes in the afternoon concerned Ratcliffe's location and retrieval of the Hand of Omega. The order that the scenes were taped in meant that the day started with the grave open, and it was then filled in for the final scenes. This was the only day that Peter Halliday was required.

Whilst recording took place at Willesden, the design and effects team were at work on the school used for the last few days of OB work. This was St. John's School in Macebeth Street, Hammersmith in London, where the crew recorded scenes set at Coal Hill School on 9th April, and then from 11th to 13th April. Saturday 9th was devoted to recording interior scenes, although starting with the scene of the Doctor in the playground for Part One. A cutaway shot recorded for Part Two showed the door to the cellar being blasted away. Work then continued with the scenes in the chemistry lab for Parts One and Two, culminating in the action sequences for Ace's encounter with a Dalek. This required a pre-cut section of window made from balsa wood and sugar glass, and also a stunt double for Sophie Aldred to jump through it. Tipping arranged the sequences and hired stuntwoman Tracey Eddon to perform it. The stuntwoman had asked to work on *Doctor Who* before in 1973 – only to be turned down when the production team discovered she was only fourteen years old. With Eddon's hair plaited like Aldred's, the women swapped roles when Ace moved behind a lab bench and the stunt was completed in a single continuous take.

No recording was done on Sunday 10th April, to give the cast a day's break and to let special effects set up the building for action sequences. Monday 11th saw the arrival of the Daleks in force with the Imperial shuttlecraft landing in the schoolyard – courtesy of some out-of-shot cranes. This impressive construction housed four 'rocket pods' of smoke and lights and had an 'automatic' entrance hatch. Many scenes for Parts Three and Four were recorded on this day, including the Doctor's 'deathslide' stunt down from the laboratory window, with Tipping standing in for McCoy. For this stunt, Tipping was aided by a Royal Marine Mountain Leader friend, Steve Groves, who helped with the harness fitting that passed up the sleeves of the

Doctor's coat, around the umbrella and over the rope he slid down. Ever eager, McCoy also performed the stunt, but the Tipping version was used in the transmitted show. Visual Effects again rigged up the chemistry lab, this time so that the windows would explode inwards as the shuttle landed at the end of Part Three.

The following day was spent mainly on scenes set outside the schoolyard and in the surrounding streets, such as the opening scenes with the Doctor and Ace from Part One, the pair encountering Mike and his men in a nearby alleyway in Part Three and the delivery of the anti-tank rockets by Kaufman and Grant in Part Two. OB recording concluded on Wednesday 15th with the Doctor and Ace returning to the school in Part One, the Daleks surrounding Ace for the Part Two/Three cliffhanger and more battle scenes of the Daleks fighting the RAF men in Part Three. Tipping here played the RAF soldiers who were blown out of the machine-gun nests, using a small trampette to gain momentum for the stunt.

Filmed model shots included the Dalek mother-ship in orbit about Earth, and the hatch opening to accept the returning shuttle or to launch the Hand of Omega, with the model blown up at the end of the story. Most shots of the shuttle and the mother-ship were achieved using the electronic paintbox to move elements of the picture around a space backdrop, and the shots of the sparking Hand of Omega star zooming into Sharo's solar system and time zone were all achieved by this method.

Rehearsals for the studio recording at Acton took place from Friday 15th to Tuesday 26th April. Joining the cast now were Harry Fowler, Joseph Marcell, William Thomas and Terry Molloy. Fowler was famous for his appearances in comedy programmes, and had been a regular in Granada's national service comedy *The Army Game*. Molloy was now an old hand on *Doctor Who* as he played Davros for a third time.

As a precaution for studio, Morgan had all the Dalek dialogue pre-recorded in advance, and considered bringing in Charles Murray, a newsreader on Radio London, to dub some of the Dalek voices. As it was, three regular artistes voiced the Daleks: Roy Skelton, Brian Miller and Royce Mills. Skelton, who had done Dalek voices since 1967, played the voices for many of the Imperial Daleks and the Black Dalek. Miller, the husband of Elisabeth Sladen, had worked on *Resurrection of the Daleks* with Mills, the latter having also been heard on *Revelation of the Daleks*. John Leeson, who had provided the voice of K9 on many stories provided the voice of the renegade Dalek battle computer. From some reason, one OB scene did not have the Dalek voices added. This was the scene of the Headmaster in the cemetery in Part Two where a Dalek voice was meant to direct him to attack Mike. When Mike got the better of the Headmaster, the Dalek voice then indicated that their servant would be terminated as a security risk: hence the Headmaster goes limp and dies.

Recording in studio ran from Wednesday 27th to Friday 29th April 1988 in TC8 at the Television Centre. Wednesday started with a couple of hours of camera rehearsals before launching into recording at the end of the afternoon, and continuing in the evening. For the remaining two days, taping took place in the afternoons and evenings.

One of the smaller sets was the interior of the Red Four van seen in Part One, including lots of Sixties-type technical equipment. The date for the story was specified as November 1963, as shown on calendars in both Harry's Café and Ratcliffe's office (as opposed to December in the scripts). The set for Ratcliffe's office had a main screen in an alcove that pulsed with light when the Dalek battle computer spoke. The Battle computer chair, very similar to Davros' wheelchair, had an open frontage

Ace (Sophie Aldred) grows very fond of the treacherous sergeant, Mike Smith, (Dursley McLinden) during the events around Shoreditch in 1963. Photo © BBC





The Doctor surrounded by the science team of Rachel Jensen (Pamela Salem) and Allison (Karen Gledhill). Photo © BBC

for Jasmine Breaks to sit in; a black and silver helmet with a Dalek eyestalk could then be lowered over her head. Another wall section opened up to reveal a Dalek map of the Shoreditch area. The time controller seen in the serial was a standard static electricity discharge globe.

The contents of the Hand of Omega were never seen. When the casket opened automatically, all that was observed was an intense white light and some dry ice smoke. A mechanism of wires allowed Ace's baseball bat to be lowered into the casket and when the Hand 'gave up' the bat, a shot of McCoy dropping the bat into the casket was recorded and then edited onto the master tape in reverse. Throughout the serial, the casket floated in long shots by means of CSO with the electronic paintbox adding an accompanying shadow in some shots.

A small raised set was built for the Dalek Shuttle interior, with fibre-optics used in the control panel. A single Dalek operator was held in position by a control console, which also housed a spare manipulator arm that could lock into the craft's mechanisms. The Doctor entered through a triangular roof hatch, and the raised floor allowed Allison to jump down once a sliding floor hatch cover had been retracted. The ship's main screen was a television projection unit showing Skaro's solar system.

The bridge of the Dalek mothership was also a raised set, with a small lift and sliding doors at the rear of the area. This impressive construction took up a great deal of studio space, and was mainly dressed in black with lighting provided by neon strips attached to support structures and some instrument banks. The main screen was also a large television projection unit onto which images of the map of London or the Doctor's face could be relayed from other cameras. The sound effect used was the familiar Dalek control room heartbeat that had been used back to the Sixties.

The school set was a very large section built on a raised stage with staircases leading up from other floors, as well as having one stairwell that led up to the chemistry lab. A number of props for the entrance hall, such as the trophy case, were rigged to explode in the battles with Daleks in Part Two. The famous shot of the Dalek rising up the staircase was achieved by running a dark rail up the steps, and then mounting an empty Dalek casing on a small

trolley that could be pulled up the rail. Another small track up the banister kept the Dalek steady. This support for the casing was then obscured in post production by a glowing red video effect.

The transmat in the cellar consisted of a raised dais and two control panels on which lights flashed as it operated. Some panels could be removed to make repairs in Part Two, and sections were rigged to explode as the Doctor used the baseball bat on it in Part Three (after which, the prop bat itself split in two using a hidden release mechanism).

Fibre-optic cables were used for the Part Four scenes in the cellar where the Doctor rewired the transmat terminal up to a television set and a camera. This scene in the cellar was recorded concurrently with the scene in the Dalek mothership where the Emperor was revealed to be Davros, since the conversation between the Doctor and Davros was so interlaced. The Doctor, Allison and Rachel were able to see Davros from a camera feeding an image to the old television set in the cellar set. Of Davros, only his head was visible, with Molloy wearing the mask he had donned in both *Resurrection of the Daleks* and *Revelation of the Daleks*, and his shoulders covered in circuitry linking him in to the Dalek casing.

PROPS

A variety of period items were found, particularly for scenes at Mike's home. These included a copy of *The Daily Express*, a Bush radio, lampshades and ornaments plus a hardback edition of *Doctor in the House*. There was also a Sixties-style monochrome television, on which was shown a period example of a BBC TV identity card. Some of the props on the Smith's mantelpiece were rigged to explode in the scene where the girl confronted Ace. In the hallway outside the lounge, the stairs were made to collapse as an energy blast from the girl killed Mike. In this shot of Mike being buried backwards, Tipping doubled for Dursley McLinden, again using his jerk harness.

The sequences recorded on location for the Dalek's point of view at Totters Lane and the attack on the Doctor in Part One were treated accordingly with video effects. Broken up and distorted, alien graphics flashed across the bottom of the screen and a double crosswire was superimposed on the green

tinted view.

The electronic paintbox was used to add the dark skeleton seen inside the RAF man's body as he was blasted by the Dalek ray at the junkyard (the Renegade Daleks fired green rays, those from Imperial Daleks were red). Other video effects included the appearances of Daleks on the transmat at the school (where the innards appeared first, then an outer silhouette of a Dalek and finally a superimposed image of the Dalek itself), and the destruction of one such Dalek as it whirled away to nothingness (a similar effect used for the Black Dalek's demise). In Parts Two and Three, white crackling energy sparks were added to scenes in which the baseball bat was impacted against anything. The purple and yellow sparkles of energy from the Doctor's confuser at the start of Part Three were post-production video effects over the OB material. When Ratcliffe inserted a metal rod into the Omega grave, blue video effect spirals raced up it, and blue crackles of energy were added to scenes in which the schoolgirl blasted people.

A shot of the Earth against a space backdrop was used for the pre-credit sequence to Part One, over which were laid soundtracks from archive news material of 1963 voices such as Martin Luther King's "I have a dream..." speech. Voice overlaying was also done for the scene between the Doctor and Ace in the Red Four van from Part One where McCoy and Aldred had to redub some of their lines. One camera shot in Part Two where the Dalek voices were heard on Ace's radio was slowed down so that the dialogue would fit the brief insert. The final edits of the show had to delete scenes to bring the episodes to within twenty-five minutes. Part Four's reprise differed from the end of Part Three with the Doctor's "I think I might have miscalculated" being deleted. The opening of Part Two also omitted the close-up of the Doctor from the Daleks' point-of-view that had closed Part One.

In addition to all the incidental tracks, Keff McCulloch also composed the music on Ace's ghetto blaster (the Eighties music in Part One and the African drum beat as the Dalek destroys it in Part Two) plus some of the period melodies heard on the juke box in Harry's Café. In Part One, a cover version of Elvis Presley's 1962 hit *Return to Sender* was heard, plus a pastiche of *Apache* by the Shadows which had reached Number One in Summer 1960. There was also the use of White's composition *Children's Favourites* over the BBC TV ident in Part Two, which McCulloch had previously used on *Delta and the Bannermen*. Authentic period music for the serial came from two sources. The Beatles album *Please, Please Me* (released May 1963) provided *Do You Want to Know a Secret* in Part One, and a snatch of *A Taste of Honey* in Part Three. Also in Part Three was *Lollipop* sung by The Mudlarks from a recording issued in May 1958 of a song that would be a hit for Millie in early 1964.

The show was a first for *Doctor Who* in that it was recorded in stereo, although the only Nica stereo transmissions at that time were coming from the Crystal Palace transmitter. *Doctor Who* and *Top of the Pops* were virtually the only programmes to make use of this new facility at the time. To date, *Remembrance of the Daleks* has been the last story directed by Andrew Morgan.

A press preview on Tuesday 16th August screened the opening episodes of *Remembrance of the Daleks* and *The Greatest Show in the Galaxy* plus a special trailer for the silver jubilee season that was shown on BBC1 as part of the Autumn Season launch. This included seven extracts from *Remembrance of the Daleks* and *Silver Nemesis* plus special linking material done during *Silver Nemesis* and backed by the composition *Royale 8891* by McCulloch, which later found its way onto *The Doctor Who 25th Anniversary Album* from BBC Records. Extracts from the Dalek story included a

glimpse of the impressive Special Weapons Dalek.

On Tuesday 23rd August, it was announced that Season Twenty-Five would begin on Wednesday 5th October. This was not what had been planned originally for the season, a start of Wednesday 7th September had been envisaged, with the running order being *Remembrance of the Daleks*, *The Greatest Show in the Galaxy*, *The Happiness Patrol* and then *Silver Nemesis* starting transmission on the anniversary of November 23rd. However, coverage of the Olympic Games meant that September schedules had to be altered. To keep *Silver Nemesis* on its planned date and retain the Dalek story for the first night, *The Greatest Show in the Galaxy* was shifted to end the season.

To coincide with the broadcast of Part One, McCoy and author of *The Encyclopedia of the Worlds of Doctor Who* David Saunders appeared on the BBC's *Breakfast Time* programme to talk about the appeal of the series, and the cliffhanger to Part One was shown in its unedited form (i.e. without music and sound effects). *Radio Times* previewed the story with a one page colour article in its 1st-7th October 1988 edition as John Davies wrote about the Daleks in a piece called *Unexterminated!* The cast list for Part One was accompanied by a black and white shot of the Doctor and Ace, whilst Part Three had a larger publicity shot of a Dalek threatening Ratcliffe.

Remembrance of the Daleks was broadcast with Ceefax subtitles on Page 888 on four consecutive Wednesdays from 7th to 28th October, 1988. As with the previous season, *Doctor Who* was allocated the 7.35pm slot directly opposite the top-rated soap opera *Coronation Street*. Whilst the soap got around fourteen million viewers, the Daleks scored five million. Although the ratings were still poor, they were a slight improvement on McCoy's first year. The Reaction Index ratings for the show were a vast improvement, and an Audience Profile was conducted on the show. This showed a 9.6% penetration of the UK population, with 78% of viewers being adults (i.e. over 16) and an equal split between the sexes. Both the characters of the Doctor and Ace met with a more positive reaction than before: 58% approval. The storyline also scored highly with 65% approval.

The serial generated several viewer comments in *Radio Times*. A letter concerning the naming of the Daleks appeared in the issue for Part Four, with a letter sometime later commenting that Russian for 'far' was 'Daleko'. The following week, a letter complained that Andy Crane of *Children's BBC* had shown a preview of the story that had spoilt a cliffhanger. A more whimsical letter two weeks after that came from a viewer horrified to learn that after twenty-five years, he was no longer safe upstairs from Daleks.

Ben Aaronovitch novelised *Remembrance of the Daleks*, taking the chance to greatly expand on many elements of his story, aiming for the volume to be published in Autumn 1989. Because WH Allen was being purchased by Virgin Publishing, the book was delayed until June 1990 when it was issued as *Doctor Who - Remembrance of the Daleks*, Book No. 148 with a cover painting by Alister Pearson. The book developed notably the creation of the Omega device, the Dalek's own history and language, notes on UNIT by Kadiatu Lethbridge-Stewart, the firebomb attack on Ace's friend Manisha and set events from Friday 29th November to Thursday 5th December, 1963.

Remembrance of the Daleks was marketed around the world in 1988, and is also seen in North America as a one hour thirty-one minute TVM. The original stereo one-inch videotapes of the story are still held at the BBC Film and Videotape library, and release by BBC Video of the story is set for September 1993.

Andrew Pixley



Photo © Steve Cook

REMEMBRANCE OF THE DALEKS SERIAL 7H CAST

Sylvester McCoy (*The Doctor*) with Pamela Salem (*Rachel*), Jasmine Breaks (*The Girl*), Sophie Aldred (*Ace*), Dursley McLinden (*Mike*), Harry Fowler (*Harry*) [1,3], Simon Williams (*Gilmore*), Karen Gledhill (*Allison*), Peter Hamilton (*Embery*) [1], George Sewell (*Ratcliffe*), Michael Sheard (*Headmaster*) [1,2], Hugh Spight (*Dalek Operator*) [1-3]; Roy Skelton (*Dalek Operator*) [1-4], John Leeson [1-3] (*Voices*); Derek Keller (*Kaufman*) [2], Joseph Murrell (*John*) [2], William Thomas (*Martin*) [2], Peter Halliday (*Vicar*) [2]; John Scott Martin, Tony Starr, Cy Town (*Dalek Operators*) [2-4]; Royce Mills, Brian Miller (*Voices*) [2-4]; Roy Tromelley (*Emperor Dalek*) [3], Hugh Spight (*Black Dalek Operator*) [4], Terry Molloy (*Davros*) [4].

[†] Pseudonym for Terry Molloy.

EXTRAS

Zoe Morgan, Tasmin Breaks, Zoe Barry-Hughes, Anna Stevenson, Hero Trew (*Schoolgirls*); six unknown boys (*Schoolboys*); Ray Martin (*School Teacher*); Tony Aspin (*Matthews, Dead RAF Man*); Linda Kent, Tina Sarsfield and child, Kelly Murray and child, Judy Collins and child, Ina Clare, Averil Dean, Alison McGuire, Wyn McLeod, Selina Gilbert, Pam Wardell (*Female Onlookers*); Lee Towsey, Frankie Novak, Peter Whitaker, Judd Solo, Ronnie Alden, Alfred Rogers, Tom Gandl (*Male Onlookers*); Peter Gates Fleming, Chris Andrews (*Police Constables*); Jack Talbot, Norman Warren, Richard Haddon, Bill Malin, Ross Murray, David Skinner, Ian Bodenham, Ian Johns, Lee Ryan, Charles Hunter, Derek Van Weenan, Martin Rumble, Stuart Smith (*RAF Men*); Paul Vaughan Teague (*A/C Grant, RAF Truck Driver*); Tip Tipping (*Exterminated RAF Man/Double for the Doctor/Corporal Heimlein/Double for Mike*); Robert Terson, Luke Branagan (*Soldiers at Command HQ*); Frances Turner, Rebecca Knight (*Typists*); Matthew King, Tommy Charlton, Alec Gifford, Steve Little (*Association Men*); unknown (*Ratcliffe's Driver*); Richie Kennedy (*Milkman*); Kathleen Bidmead (*Mrs. Smith*); Simon Harboro (*Teleprinter Operator*); Tracey Eddon (*Double for Ace*); Ron Berry (*Gravedigger*); Neil Lyndon Johnson (*Dead RAF Man*); David Harrison, Norman Bacon, Nigel Wild (*Dalek Operators*); John Evans (*Undertaker*); Gary Dean, Doug Starke, Colin Thomas, Colin Baldwin, Hugh Elton, David J. Ross (*Pallbearers*); Robin Easter (*Uncle*); June Easter (*Aunt*).

CREDITS

Written by Ben Aaronovitch. Stunt Arranger: Tip Tipping. Stunt Woman: Tracey Eddon [2]. Theme Music composed by Ron Grainer. Theme arrangement/Incidental Music: Keff McCulloch. Special Sound: Dick Mills. Production Managers: Ian Fraser, Michael McDermott. Production Associate: June Collins. Production Assistant: Rosemary Parsons. Assistant Floor Managers: Val McCrimmon, Lynn Grant, O.B. Lighting: Ian Dow, O.B. Sound: Doug Whittaker, Les Mowbray, O.B. Cameramen: Robin Sutherland, Barry Chaston. Visual Effects Designer: Stuart Brisdon. Video Effects: Dave Chapman. Vision Mixers: Shirley Coward, Fred Law. Film Cameraman: William Dudman [4]. Technical Co-Ordinator: Richard Wilson. Studio Camera Supervisor: Alec Wheal. Videotape Editor: Hugh Parson. Properties Buyer: Chris Ferriday. Studio Lighting: Henry Barber. Studio Sound: Scott Talbot. Costume Designer: Ken Trew. Make-up Designer: Christine Greenwood. Script Editor: Andrew Cartmel. Graphic Designer: Oliver Elmes. Computer Animation: CAL Video [1]. Designer: Martin Collins. Producer: John Nathan-Turner. Director: Andrew Morgan. BBC © 1988.

BROADCAST DETAILS

Part One	5th October, 1988	7.35pm - 8.00pm
Part Two	12th October, 1988	7.35pm - 8.00pm
Part Three	19th October, 1988	7.35pm - 8.00pm
Part Four	26th October, 1988	7.35pm - 8.00pm

Viewing Figures:

Part One: 5.5M (78th), Part Two: 5.8M (78th), Part Three: 5.1M (91st), Part Four: 5.0M (96th)

Audience Appreciation:

Part One: 68%, Part Two: 69%, Part Three: 70%, Part Four: 72%.

FROM THE JOURNAL OF
VICTORIA WATERFIELD:

It was a warm, gentle day. One that
will live in my memory forever.

The TARDIS had brought us to a beautiful
forest-world, far removed from the
horrors of the London Underground. For
once the Doctor, Jamie and I were
allowed a pause in our imperilled lives.

...and when night fell,
our lives returned to
their usual path.

... I TELL YOU, DOCTOR, I
HEARD SOUNDS COMING
FROM THE NEXT VALLEY!
MECHANICAL
SOUNDS!

OH,
VERY WELL,
JAMIE. LEAD
ON...

We walked for some time. Perhaps
it was the night air that chilled
me, but I doubt it now.

But the pause was
all-too brief...

I prefer to think it was an instinct
I had gained on my travels...

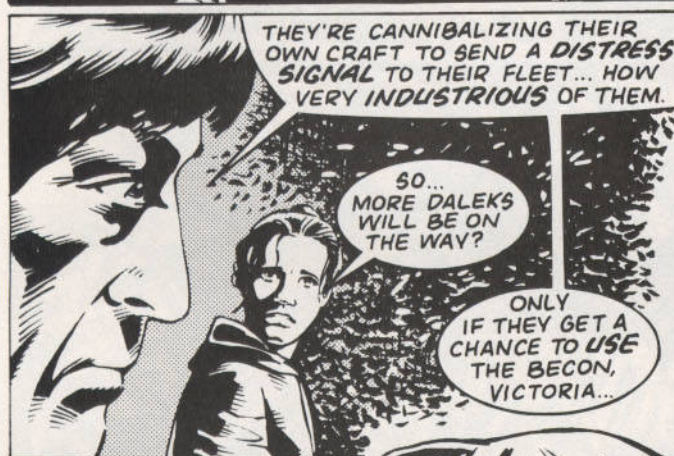
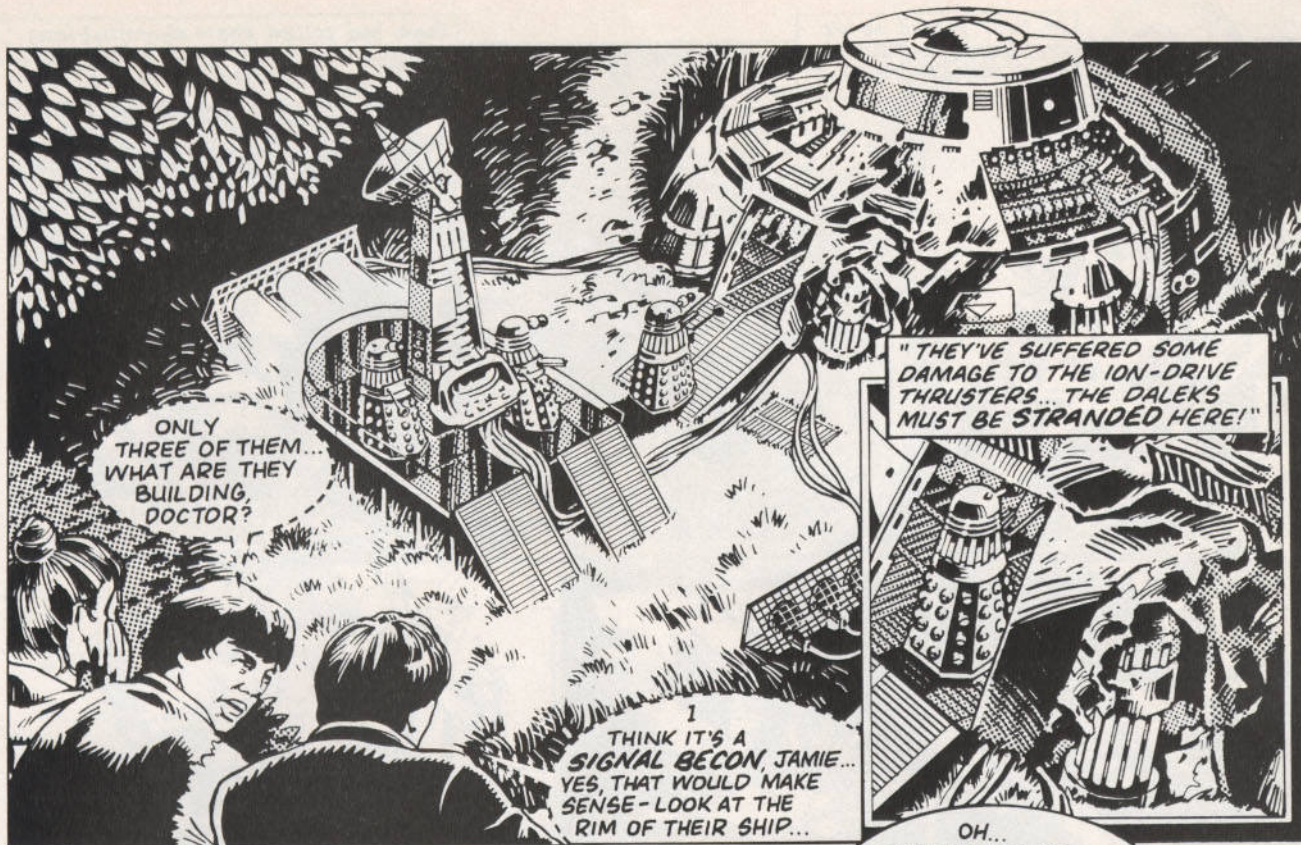
It did not fail me.

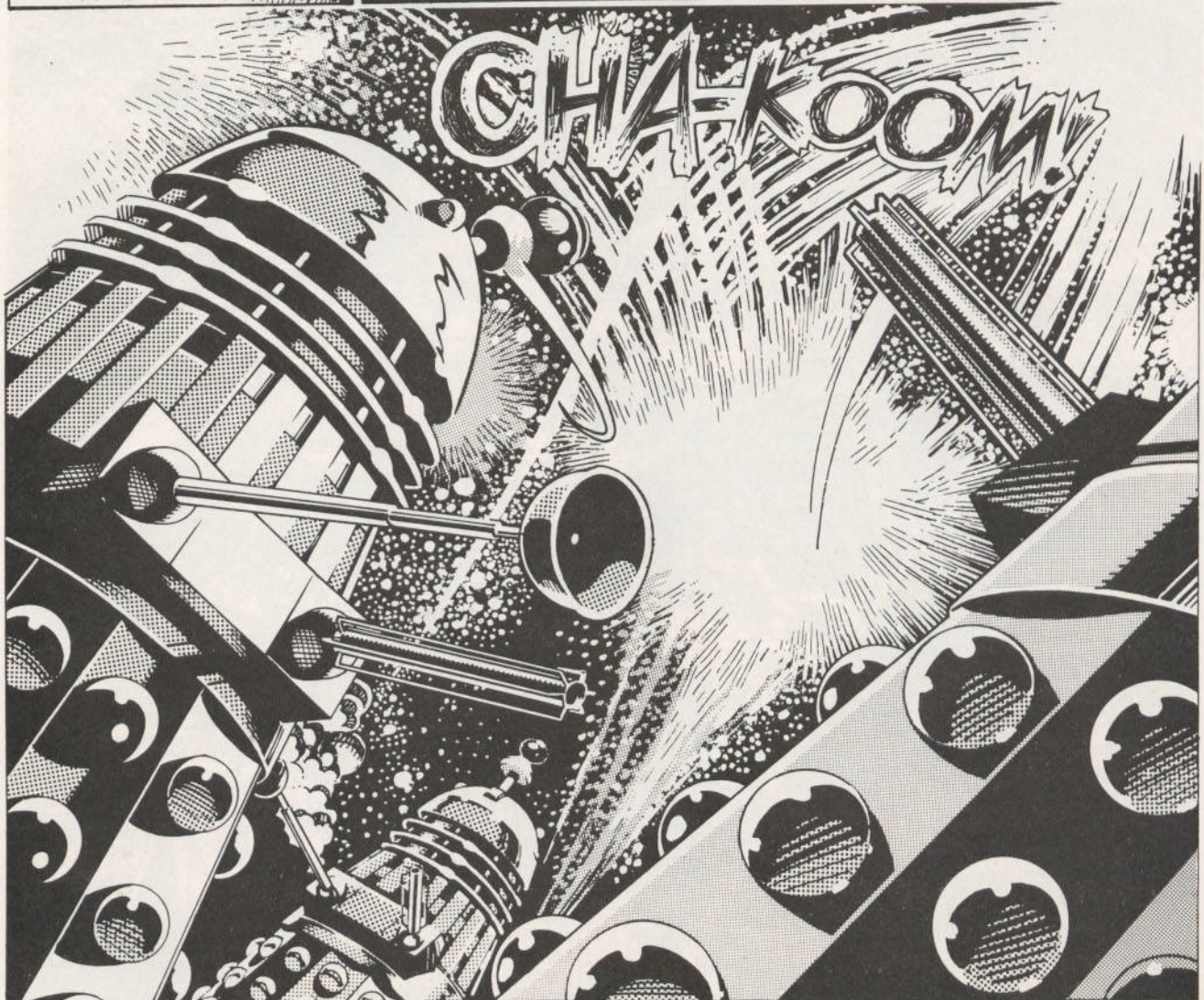
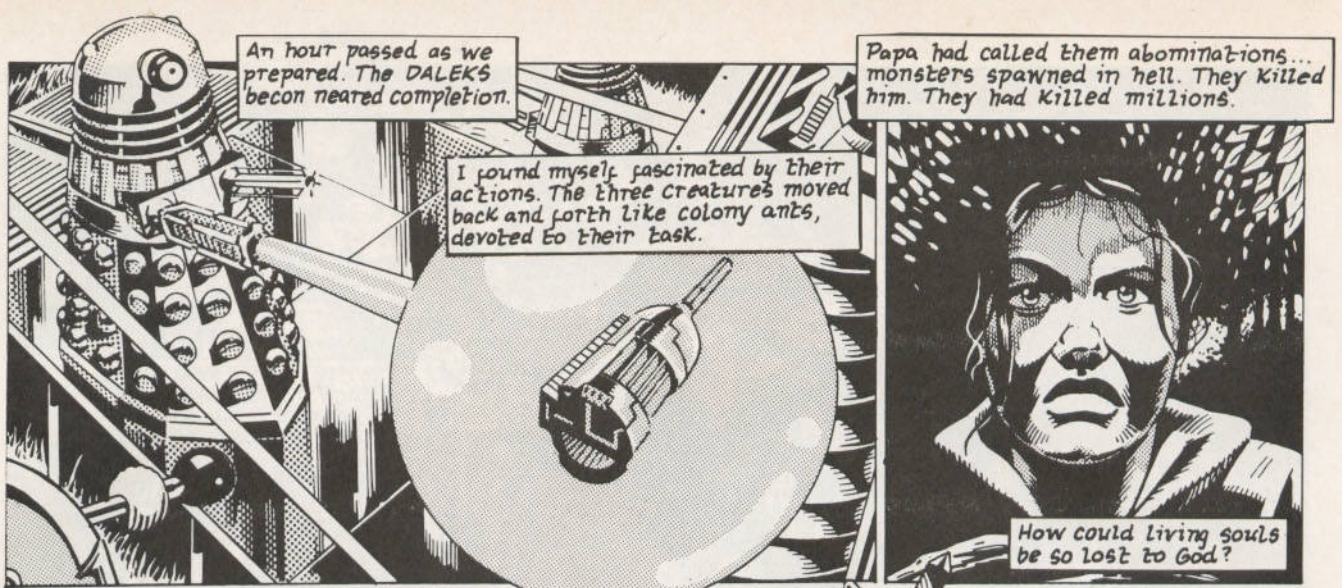
OCH,
NO...

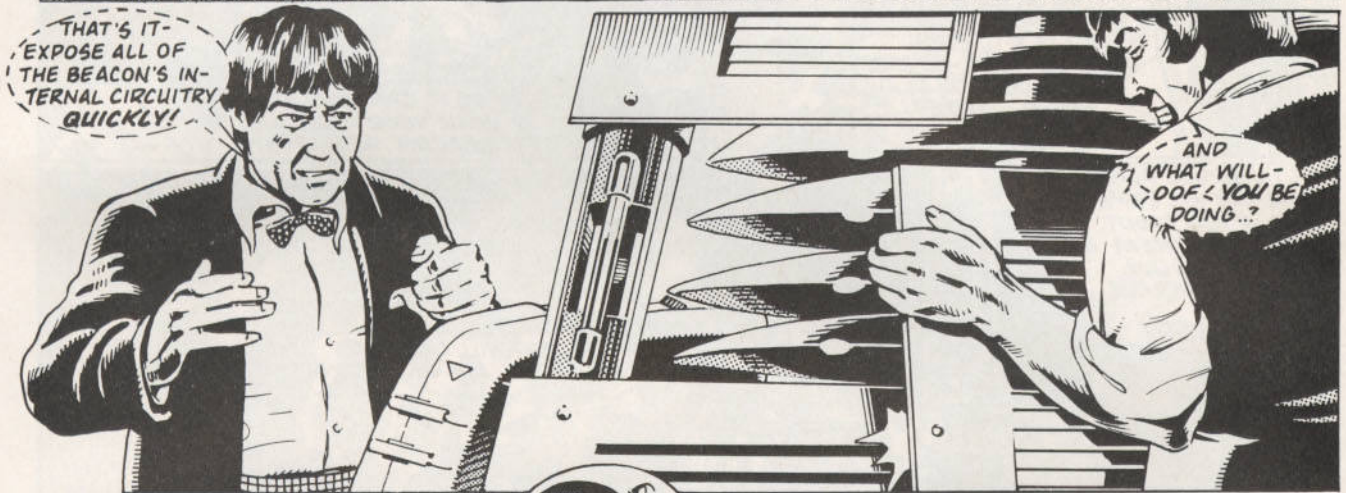
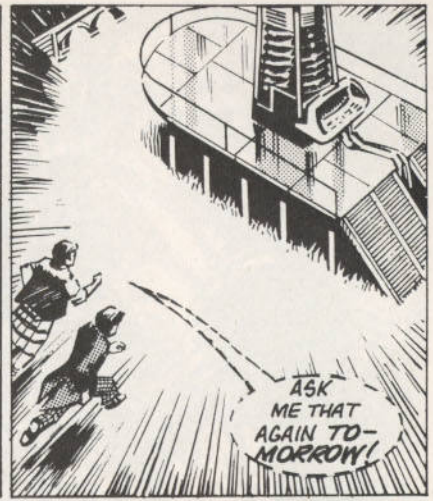
OH,
WHY
NOW?

WHY
DID THEY
HAVE TO BE
HERE?!

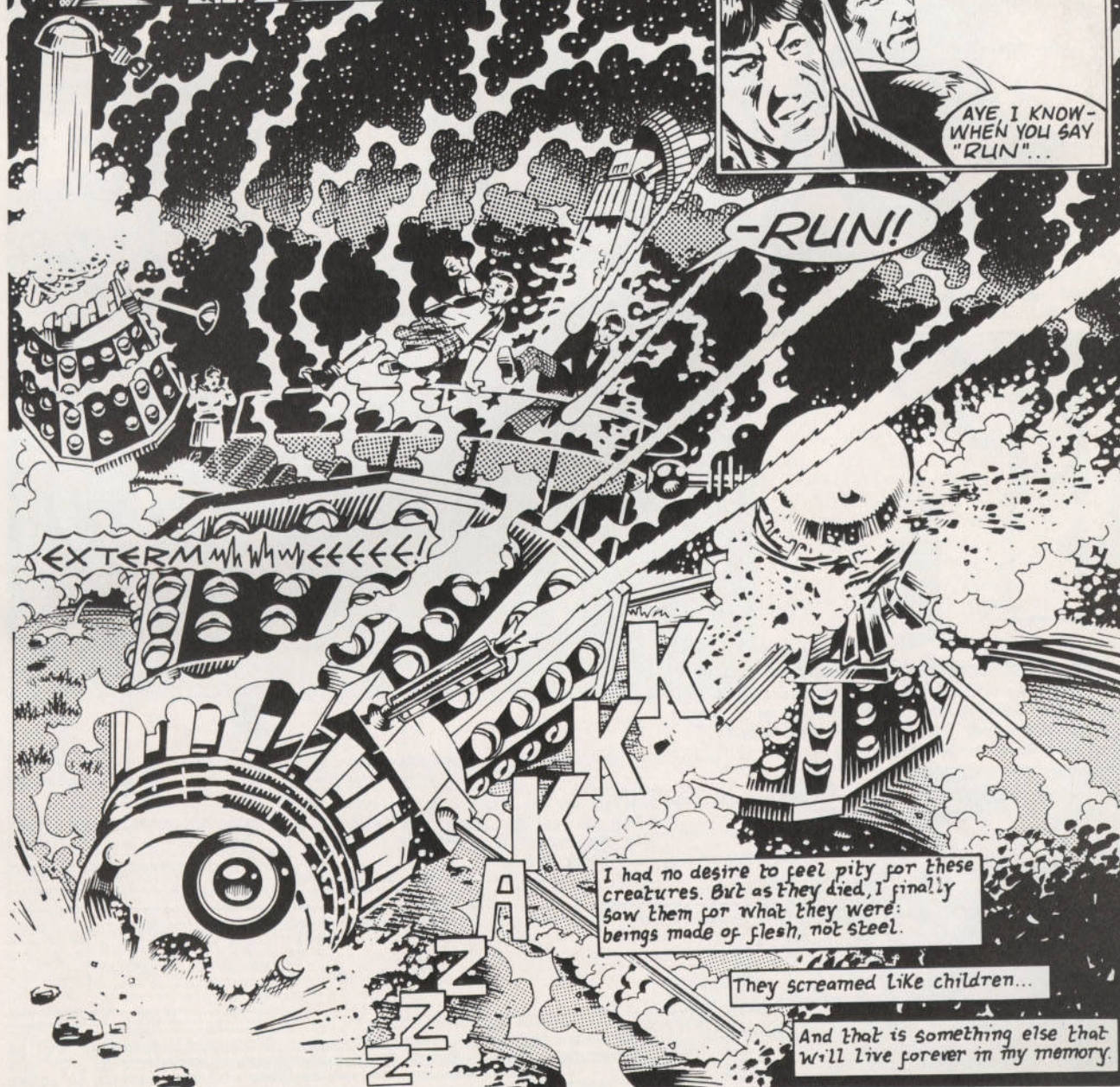
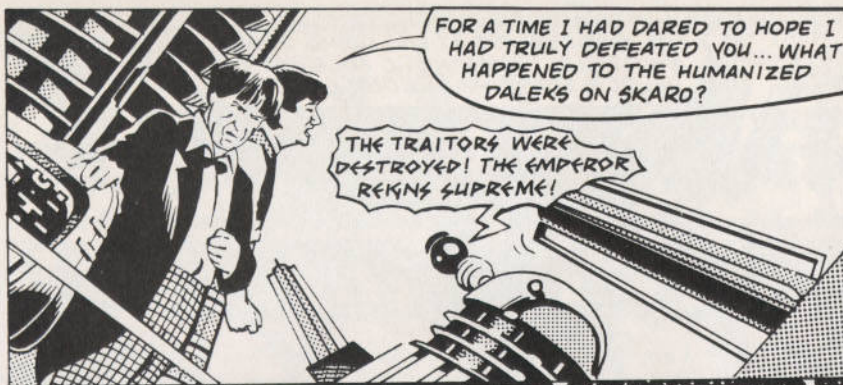
BRINGER
OF
DARKNESS













WHAT HAPPENED?

THE BEACON DID. IT WAS GOING TO SEND A HUGE ELECTROMAGNETIC PULSE TO THE DALEK FLEET. I SIMPLY REDIRECTED IT...



HORRIBLE...

YES, THEY ARE.

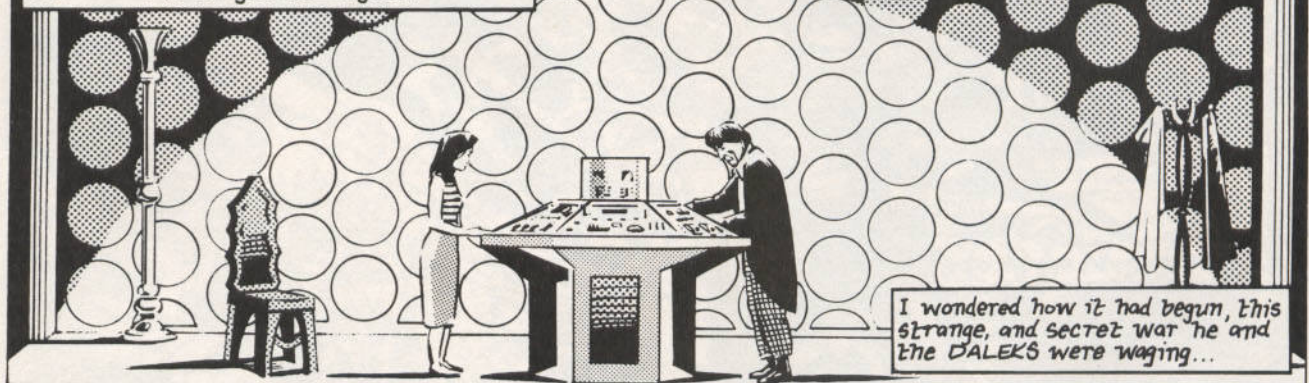
THAT... THAT ISN'T WHAT I MEANT, DOCTOR.

I knew then that my time with the Doctor and Jamie was drawing to an end. I felt ashamed. We had never before been the aggressors in a struggle...



I had never before heard the Doctor's voice carry such hatred.

I asked him later what "KA FARAG GATRI" meant. He dismissed it as "SIMPLE SUPERSTITION" and changed the subject.



I wondered how it had begun, this strange, and secret war he and the DALEKS were waging...

... and I wondered where it would end. To what lengths would the Doctor go to finally destroy his enemies? And what price would he pay in doing so?



I write on the shores of England (my home, no matter what the century) and the Doctor is never far from my thoughts...

I hope he has found some form of peace.

END

WRITING WHO

Ben Aaronovitch

Ben Aaronovitch is one of only a handful of writers other than Terry Nation to have written a Dalek story for *Doctor Who*. Marcus Hearn talks to him about inheriting the legacy and bringing it up to date.



Photo © BBC

Terry Nation's very clever," enthuses Ben Aaronovitch. "He's not one of my all-time favourite script writers, but he can be very clever. He's very clear on the whole thing – the Daleks are the Nazis. This is clear all the way through in his stories. That was why, when I wrote *Remembrance of the Daleks*, it seemed so natural to re-establish that connection."

Ben Aaronovitch represents the latest generation of *Doctor Who* writers. The down-to-earth 29-year-old is far removed from the traditional tweedy pipe-smoking stereotype of a BBC writer from the Sixties and Seventies. He is rarely without a cigarette and is, by his own admission, rather

unkempt. "My wife keeps leaving the bath running," he chuckles. "Maybe she's trying to tell me something."

While Ben Aaronovitch may not conform to the image of a traditional *Doctor Who* writer he is one of the inheritors of the mythos they created. A mythos that helped establish his career.

"*Remembrance* was the first script I wrote that I got paid for. It all started when I wrote a script and sent it to Caroline Oulton at the BBC. At the time she was the script editor of *South of the Border*. Someone told me that it was best to target script editors because they're the ones who are actually looking for scripts. You don't send them to companies or producers;

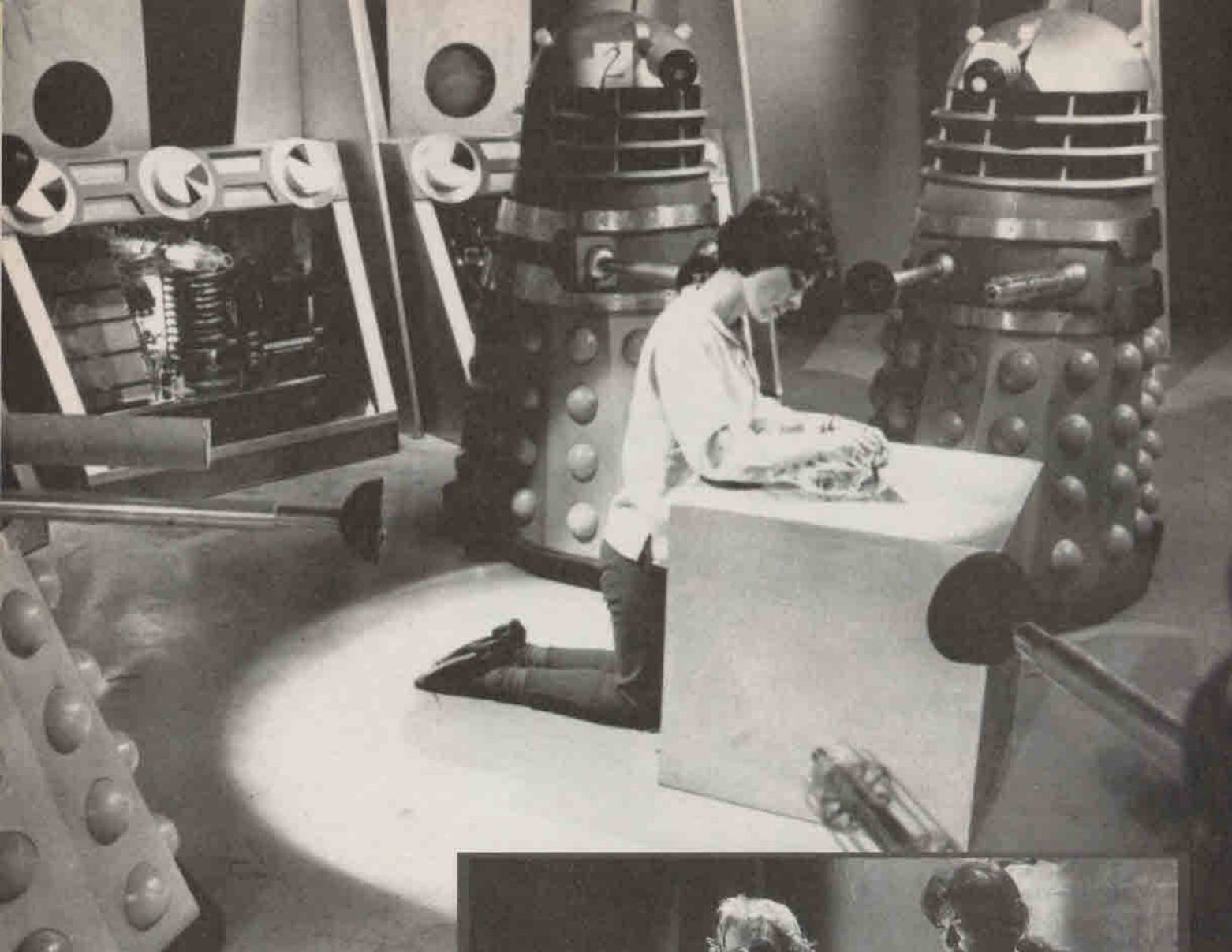
they never read scripts. I targeted Caroline Oulton because I'd heard that she was fresh, and into new stuff. She read it and liked it, although I re-read it recently and thought it was very crude – a typical first script basically. I hadn't learnt very much about how to write dialogue. Anyway, she asked me what I liked, so I told her I liked science-fiction and thrillers. She then suggested I wrote pilot scripts for *Doctor Who* and *Rockcliffe's Babies*. I didn't even know *Doctor Who* was still on! You've got to remember that it hadn't been on for a while – there'd been a gap before it came back with *The Trial of a Time Lord* and I'd lost track of it. I was never really a 'fan' fan of the programme; I was never aware that there were conventions or a fan network until I actually became involved with *Doctor Who*. After that I couldn't avoid it really.

GUIDELINES

"My pilot script for *Doctor Who* was called *Nightfall*, and was about privatisation and stuff really. The script editor Andrew Cartmel liked the fact that I'd thought up various societies and described what they looked like and everything. I had a holistic idea of what they looked like. This was when Andrew told me his famous laws for writing *Doctor Who*. He told me that in the first episode three people must die and a robot must have its head blown off with a laser. I don't think he literally meant that three people had to die, but his motto was: 'Start with an earthquake and build up to a climax.' The *Doctor Who Writers' Guide* was about five pages long – you don't really need much of a writers' guide for *Doctor Who*. Whereas for *Casualty* it's like this – "He launches into an energetic description of an inch-thick document. "You need that because you need all the technical details about casualty units in hospitals and so on. But on *Doctor Who* what can you write in your writers' guide? It's set anywhere! All you have to do is write down that the guy's name is the Doctor and the current companion's name is this... I mean, who *hasn't* seen the series?"

"After *Nightfall* I went away and started working on the script that eventually became *Transit*. This turned out to be far too expensive and couldn't possibly have been made. I was hanging around a lot at this time, waiting for someone to commission me. After I'd slogged away trying to get *Transit* into some kind of shape Andrew phoned me up one day and said 'We're doing a Dalek story and we want you to write it.' This was about four or five months after we'd first met so we knew each other by then. We'd argued some more, talked about science-fiction, gone to see a few movies together, become friends and *then* he offered me the script. However it was John Nathan-Turner's decision to offer it to me.

"In preparation I watched every single video in John's office. I had to fast forward some of the early ones though! I was very curious and started by watching all of the Dalek stories, pretending I was researching. I think the first one, *The Daleks*, still hangs together very nicely. It's too long, but then everything from that period is too long; it's tatty and its predictable but the core of it essentially still works. As opposed to *The Dalek Invasion of Earth*, which for



The Daleks stand guard over Susan in Terry Nation's original *Doctor Who* serial, *The Daleks*. Photo © BBC

me doesn't work. I can't say why."

Perhaps it was simply too ambitious? "No, that wasn't why I didn't like it. If you sacked *Doctor Who* every time it was over-ambitious you wouldn't like any of it because it's always gone beyond its budget several times. I think the first Dalek serial really hung together but the second one didn't. In the first one there was this dead planet, these two interesting races (the Thals and the Kaleds) and neutron bombs. I mean, no-one had talked about enhanced radiation weapons before. This was 1963 and here was a script about something that hadn't even been developed."

What about the third Dalek story, *The Chase*, which is being packaged as a video release with *Remembrance* in September? "I thought *The Chase* was a really odd script. It was like: 'a series of ideas I had while in the bath'. It wasn't bad, but it was just bits. Some of the ideas are quite good and I like the funny ones, like the scenes set on the Mary Celeste. I also liked the bit where they turn up on that planet where Peter Purves is stranded and they meet the Mechonoids. The Daleks finally get to meet these things which are almost their



Nearly ten years later, *Day of the Daleks* pitted human guerrillas against time-travelled Daleks. Photo © BBC Video

mirror image and they have that fight at the end which I thought was quite interesting.

"I didn't watch the bits of *The Daleks'* *Masterplan* and *The Evil of the Daleks* they have left over because I didn't think that would be very productive as I hadn't seen any of them before.

SEVENTIES STYLE

"I liked *Day of the Daleks*, the next story. I like time travel stories. *Day of the Daleks* had tremendous nostalgia value for me. It's very Seventies – I remember those guerrillas in their Che Guevara hats and their long hair. They had that Seventies acting



Ben Aaronovitch believes that the relationship between the Controller (Aubrey Woods), the Ogrons and the Daleks was cleverly contrived in *Day of the Daleks*. Photo © BBC Video

style where three or four people stand around and shout at each other. That's not really the actors' fault; it's just the way it was written.

"One thing that was clever about that story was the way you peeled back the layers of the onion to reveal the authority structure. You had the human guy who was in charge of the Ogrons (the Controller, played by Aubrey Woods) and he treats the Ogrons in exactly the same manner the Daleks treat him. They use the same form of words when they're talking to him. If you like that sort of idea, which I do, you can slowly peel back the idea of how the abuse of power travels downwards. The set-up was clearly modelled on the Quisling government in Norway before the war. That guy in *Day of the Daleks* was a nominal head of government. It's easier to get a native of the country you're occupying to run the place than it is to do it yourself."

Was it true that the Daleks' creator placed certain restrictions on their portrayal in the later years of the programme?

"My script had to be sent to Terry Nation. I don't know what the exact negotiations with Terry were. That was all out of my province – I just had to write the script. I had no communication with him whatsoever. I don't think he really minds that much, as long as you don't turn the Daleks on their heads and put them in tutus. I don't think he minds if people experiment or do interesting things with the Daleks. If Terry had really objected to something then Andrew probably would have said 'Look, we can't do this,' but that never happened. Probably because my idea of the Daleks was fairly close to his."

But how strong a hold do the Daleks still exert over the country's youngsters after thirty years? "Oh, they're brilliant! They're just Daleks. They're renowned."

Not just another piece of Sixties kitsch? "Oh yeah, they're kitsch, but I've never really been a great fan of the Sixties. I had great trouble with *Remembrance* until I realised that 1963 wasn't really the Sixties – it was the fag-end of the Fifties. Then I found it easier to write about. 1963 was

Aaronovitch's *Remembrance of the Daleks* took the Doctor (Sylvester McCoy) right back to his roots – Shoreditch, 1963. Photo © BBC



when the Sixties were just starting. These decades never run exactly the same. The Sixties lasted from about 1963 to about 1973. The Eighties started in about 1977. The Seventies were fairly short – just disco dancing and The Bay City Rollers. Three years of utter misery really. I think the Daleks have still got a pull, but I tried to update them a bit.

One of his attempts to update the creatures included creating the famous Special Weapons Dalek. "I originally wanted a big floating weapons platform," he explains, like a little boy describing a Christmas present. "Like the one in the film *Masters of the Universe*, except I wanted Daleks on it. I liked the image of a huge technological artifice going down a suburban street."

Presumably it was the age-old problem of budgetary restrictions which prevented this? "Well actually there *was* enough money, but John told me that I could have the windows blowing in for Episode Three or I could have the weapons platform. I wanted the windows more because I wasn't sure there was enough money to do the weapons platform properly. The windows blowing in was something I knew they could do fairly well. In the end I chose the safe option.

CONSTRAINTS

"The biggest limitation for the Daleks is that they can't talk. You can't have dialogues with them. You could have dialogues with Daleks in the Sixties when you could afford a third of an episode taken up with Daleks chatting to each other. They say eight words to the minute! It takes them an incredibly long time to get a sentence out, and anything more complicated than 'Kill that human' or 'Exterminate' bogs you down. This is why you have Davros – he's a mouthpiece for the Daleks. This is also why you have human characters co-operating with them. You have to have someone to do the long disposition bits. In *Day of the Daleks* they had that guy we were talking about earlier."

Did any of these limitations make it significantly harder to complete the script? "*Remembrance* went like this: it was the Twenty-Fifth Anniversary year and it was the Daleks. The most famous, and the first, monsters. I thought I had to go back to 1963. I had to go back to the beginning. However I had to find a reason to go back to 1963, and if the Doctor was back in 1963 the Daleks had to have a reason for being there too.

"As far as limitations go, I didn't bother making the politics in *Remembrance* explicit because we didn't know what time of the evening it was going to be broadcast. I couldn't explicitly say: 'here is a bunch of fascists,' even though that fact was inherent in the plot.

"Another limitation imposed was the BBC's tightening up of standards on violence. I was told quite categorically that those bloodbaths you used to see in Seventies *Doctor Who* were just not allowed. You couldn't have hundreds of soldiers mown down, and you couldn't really have humans shooting humans. You could have Daleks shooting humans and humans shooting Daleks but you couldn't have humans shooting humans. I had to tone down the violence. This meant I needed to find someone for the Daleks to shoot in great



The war with the Movellans, first noted in *Destiny of the Daleks*, was pivotal to the subsequent Dalek stories. Photo © BBC

numbers so this meant other Daleks. That's how we ended up with two factions; it was my only option. Then I had to think of why there were two factions, because they weren't famous for being factional infighters. When I watched *Revelation of the Daleks* it became very clear what had happened was that Davros, in his attempts to control the Daleks, was constantly re-inventing them, constantly trying to create his own clade of Daleks. In the end he came up against the grey Daleks who turned up and whisked him off to Skaro for a trial. I thought that Davros was too clever for this, he is a genius after all, so I decided that when they took him back for a trial he ended up as their Emperor. After the Movellan War, which was established way back in *Destiny of the Daleks* (1979), the Daleks had been effectively wiped out by a virus. This left lots of little clades of Daleks which would normally pull together. However you now had Davros subverting the Daleks still based in Skaro – he was doing things like giving them new paint jobs and doing very un-Dalek things with them like creating the Special Weapons Dalek."

What was so 'un-Dalek' about the Special Weapons Dalek? "It's very antithetical because Daleks are obsessed by their own shape. The Special Weapons Dalek is not a Dalek – it's a bloody great gun on a chassis! Daleks are obsessed with being the perfect organism. They can't tolerate the idea that they might not be perfect. This is why Daleks haven't moved along with technology." He laughs to himself, as if only suddenly aware of the fantasy universe he's created out of thin air. "This was all rationalisation."

"A Dalek is a survive-anywhere, go-anywhere, do-anything kind of machine/person and a single-function Dalek doesn't conform to that. It's heretical. This is why they turned against Davros in the first place – Davros is not a Dalek. This is why Davros has made himself into the Emperor by enclosing himself in this shell."

"I had it all worked out," he beams through another freshly-lit cigarette. "If it had been a six-parter you'd have seen a bit more of it. Or maybe I'd just have put in a few more spaceships..."

TRANSMISSION

So how happy was Ben with the finished result? "I think *Remembrance* was fairly close to what I wrote. I wasn't necessarily happy with what I wrote, though. The dialogue's a bit stagey, like that scene where the Doctor tells Ace to stay in the house. I don't like that at all, and if I'd had two years more experience I don't think I'd have put that scene in. I would have found some other way of keeping Ace at home. One or two of the scenes made me wince because of the dialogue. When you watch something of your own on the television and you realise that six to seven million people are watching it you just wince the whole way through! However I was very happy with the production."

Did any of the considerable fan comment cause him to wince? "I wasn't as worried about that as the seven million people. A lot of them were wondering whether to turn over to *Coronation Street*!"

Thankfully most of them didn't and *Remembrance of the Daleks* received some of the highest viewing figures for the McCoy era of the programme. "It had the advantage of being the first one of a new season, having Daleks, being fairly strong and looking nice. I remember walking into the studio and looking at the school part of the set and thinking that it really looked like the inside of a school. The sets were very well done."

"The director Andrew Morgan was great and I was with him through most of the filming. It was then I discovered just how boring filming is. Except for those few times when we blew chunks of London up. I'm very good on the set. I usually went to have a snooze in the scanner van. In fact the one time they needed a re-write from me I was in the van and they couldn't find me. It was so cold on that shoot and I needed to find somewhere warm after standing around for about eight hours."

"Andrew let me stand right next to him when we blew up the gates. We'd established that the special effects guys were mad by this point. You're not really supposed to use high explosives in Central London! We set off all the alarms at Waterloo. I've got this photograph of a load

of policemen and firemen surrounded by Daleks! We had this WPC who was our liaison but we didn't tell anyone about this explosion in case someone told us not to do it. But no-one knew it was going to be that big!"

THE EMPEROR

Did David Whitaker's *TV Century 21* strip provide the inspiration for the Emperor Dalek, which Ben introduced in Episode Three? "When I was writing the scenes with the Emperor I remembered the cartoon from the Sixties – this thing with the big head, the little spooky eye-stalk and no gun, which I always thought was a bit unwieldy. I said to Mike Tucker, one of the effects guys, 'What do you want to do?' and he said 'I want to do an Emperor and I want it to flip open and I want it to have Davros inside.' So I said 'All right!'"

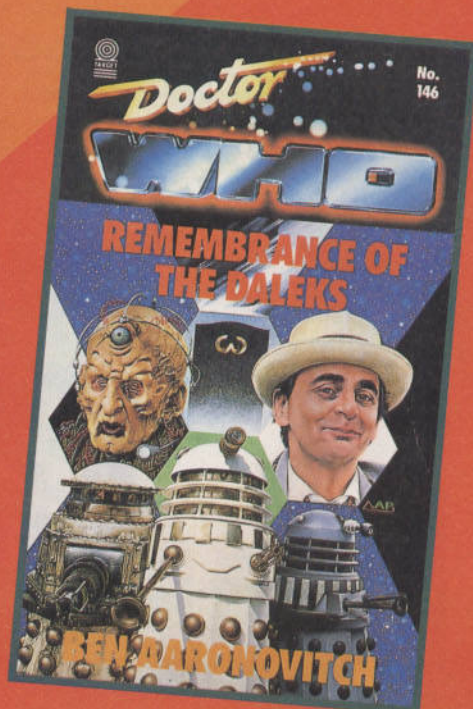
Another innovation was the Doctor's line 'Oh Davros, I am far more than just a Time Lord.' Why didn't this make it to transmission? "It got edited, but only because it helped the way the scene cut together. You have to make a distinction between things that get cut and things that get lost. It got lost."

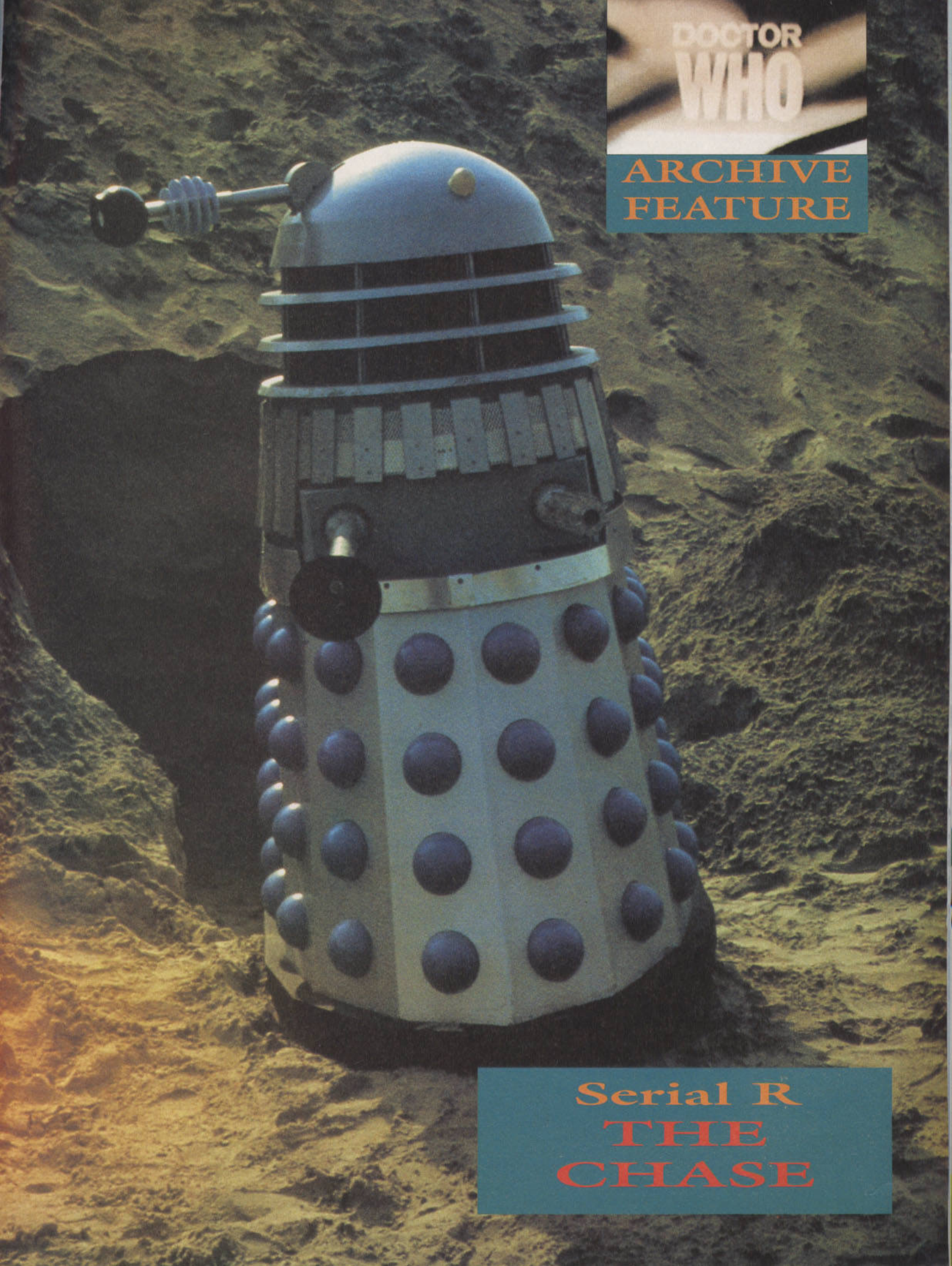
So did Ben and Andrew Cartmel have any new ideas about the Doctor's origin? "We had vague theories about what he might be..."

... and? "Well if I told you it would defeat the point as there'd be no mystery!"

At least some of the mystery surrounding the Doctor was restored when Ben adapted his story for Target books in 1990. "I was very very pleased with the novelisation of *Remembrance of the Daleks*. I was so pleased that I cartwheel when I think about it! Prose is very slow for me though. You probably know that *Remembrance* was late. My *Doctor Who – The New Adventures* novel *Transit* took me a year-and-a-half working four-and-a-half hours a day."

So what's the possibility of another *New Adventure*, possibly featuring the Daleks? "I was thinking of doing a Dalek story," he wonders out aloud. "But since I blew up Skaro maybe I'd better leave them alone..."



A full-page photograph of a Dalek from the television series Doctor Who. The Dalek is positioned in the center-left of the frame, standing on a dark, rocky, and uneven terrain that resembles a desert or a planetary surface. The Dalek has its characteristic silver-colored body with a dome-shaped head, a neck with a small antenna, and a main body covered in a grid of dark, circular protrusions. The background is a vast, rocky landscape under a hazy, orange-tinted sky, suggesting a hostile environment. In the top right corner, there is a small inset box containing the text "DOCTOR WHO" in a stylized font, and below it, a larger teal box with the text "ARCHIVE FEATURE" in orange. At the bottom right, another teal box contains the text "Serial R THE CHASE" in red.

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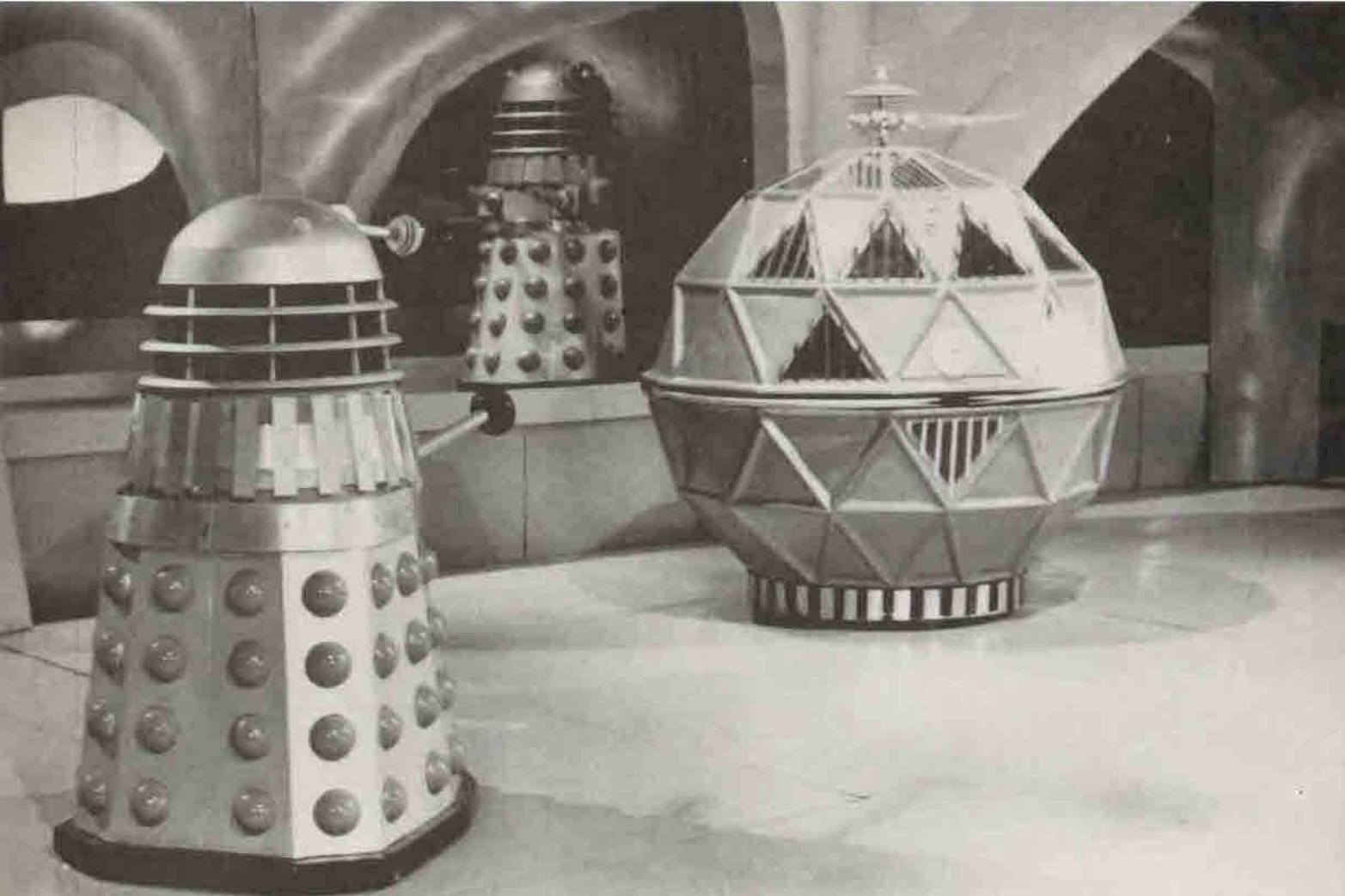


Photo © Barry Newbery

THE EXECUTIONERS (drn: 25'25")

The Daleks monitor the TARDIS' departure from Xeros and prepare to hunt down the Doctor's party and exterminate them. On board the TARDIS, Vicki, Ian and Barbara watch the Doctor activate the Time and Space Visualiser he has acquired, a screen from which they can view any moment from history. Ian sees Lincoln deliver the Gettysburg Address on 19th November 1863. Barbara dips into a conversation between Shakespeare and Queen Elizabeth and Vicki tunes into a BBC1 transmission of the Beatles playing "classical music".

The TARDIS lands in a desert on a twin-sunned planet. Whilst the Doctor and Barbara sunbathe, the other two set off to explore, following a strange trail in the sand. Reaching a sand dune, Ian and Vicki discover an iron ring which opens a trapdoor in the hillock. Venturing down inside it, they become trapped in a tunnel with a bloated, tentacled monster.

The Doctor and Barbara are disturbed by a noise from the Visualiser which has now tuned into the Dalek control room, showing an assassination squad of six Daleks boarding a time/space vessel bound for the Sagaro Desert of Aridius where the TARDIS is. The pair hurriedly set off to find Ian and Vicki, but become caught in a sandstorm that night. Next morning, the whole desert has changed and they are lost. Then they see a Dalek rising from the sands in the distance.

THE DEATH OF TIME (drn: 23'32")

The Doctor and Barbara managed to evade the Daleks, who are using perceptor equipment to locate the buried TARDIS. Instead they encounter two amphibious humanoids, natives called Malsan and Rynian. The Aridians explain that their planet's suns have moved closer over thousands of years and dried up the once great oceans. Now they live underground, preyed upon by flesh-eating Mire Beasts. Malsan fears that Ian and Vicki could have entered a part of their city taken over by Mire Beasts via the Taltarian airlock, an entrance which is to be exploded at high sun.

In the explosion of the airlock, Ian is knocked out but Vicki escapes the Mire Beast. The Doctor and Barbara are taken to

the city as guests, but soon become prisoners when the Daleks enslave the Aridians. Aridians are forced to dig the TARDIS out of the sand, and will also hand over the travellers. Vicki is captured by the Aridians, and waits with the others to be handed over by the Aridian Elders to the Daleks. Then a Mire Beast bursts into their room, and in the chaos the Doctor, Barbara and Vicki escape into the tunnels.

The group meet up with Ian who has found a tunnel exit near the excavated TARDIS. Together they distract the Dalek on guard and lure it over a hole in the dune. The travellers regain their vessel and dematerialise, with the Daleks announcing that they will pursue and exterminate.

FLIGHT THROUGH ETERNITY (drn: 25'23")

The Doctor realises from the TARDIS' Time Path Detector that the Dalek craft is on their tail, and needs to land to reorientate their computer. The random landing takes place in 1966, on the one hundred and second storey of the Empire State Building fourteen thousand and seventy-three feet above New York. The TARDIS and its crew are only seen by Morton Dill, a tourist from Alabama who assumes them to be in the movie business. The TARDIS dematerialises shortly afterwards, and then Dill is confronted by a Dalek which emerges from its own time ship. This craft too vanishes, and an approaching tour guide suspects that Dill (searching for trapdoors on the viewing platform) is a lunatic.

The Doctor sets to work on a box-like device to use against the Daleks as the TARDIS makes another landing, this time on board a nineteenth century clipper six miles south-south-west of Santa Maria in the Azores group. Barbara ventures outside and is caught as a stowaway by the First Officer, Richardson - until Vicki knocks him out. After the TARDIS has left, Richardson fears that he was attacked by the legendary White Barbary Terror. Next the Daleks arrive on the ship, and Captain Briggs' crew are so terrified that they all abandon the vessel. The ship sails on deserted, its nameplate reading 'Mary Celeste'.

In the TARDIS, the Doctor announces that their lead over

the Dalek ship has decreased, and will be reduced further at their next landing.

JOURNEY INTO TERROR (drn: 23'49")

The TARDIS lands in the sinister hallway of a large old gothic house which seems ideal to fight the Daleks in. The crew are attacked briefly by some bats, and after the Doctor and Ian go upstairs to explore, the girls are confronted by a skeleton and then meet a gaunt, stiffly moving figure that claims to be Count Dracula. Vicki vanishes, a hysterical grey woman's spirit appears and then Barbara falls into a secret passage.

Ian and the Doctor also encounter the strange grey women, and then discover a laboratory in which Frankenstein's monster is coming to life. The Doctor speculates that they have landed in a dimension of human nightmares; then the Dalek craft arrives in the hallway. Soon Vicki and Barbara rejoin the Doctor and Ian, and the group attempt to reach the TARDIS. As the Daleks surround them, Dracula and Frankenstein appear. The latter attacks the Daleks and is immune to their firepower. In the confusion, the Doctor enters the TARDIS and dematerialises without Vicki. Vicki stows away on board the Dalek vessel when it departs in pursuit. None of them see the sign outside the house entrance: *Frankenstein's House of Horrors* - Price \$10 at the 1996 Festival of Ghana.

The Doctor continues to work on the anti-Dalek device, and soon the TARDIS materialises in a dense, misty jungle of thick vegetation. On board the Dalek time ship, Vicki watches the Daleks activate their Reproducer and create a 'humanoid'. As the Dalek ship prepares to land on Mechanus, the 'humanoid' steps from the cabinet. It is a duplicate of the Doctor, programmed to infiltrate and kill.

THE DEATH OF DOCTOR WHO (drn: 23'27")

The Doctor, Ian and Barbara are moving slowly through the jungle when they are encircled by moving vegetation. However, suddenly a path of lights appears and the fungoids recoil. The trio reach a cave where the Doctor works further on his device. Vicki has sneaked off the Dalek ship and found the TARDIS locked and empty. In the jungle she is attacked by a fungoid. Her screams are heard in the cave, so the Doctor and Ian investigate. The robot double of the Doctor, sent on

its mission by the Daleks, enters the cave and lures Barbara away to kill her. Vicki warns Ian of the Daleks' plan just in time, and soon the two Doctors are locked in combat, the companions unable to tell which is which. The fake however refers to Vicki as 'Susan', and the real Doctor immobilises it by impersonating a Dalek, and then ripping out its fuse.

The travellers sleep in the cave that night, observed by a mechanical lens from the roof. Next day, they see a huge white city towering above them on stilts. The Daleks arrive and surround the cave. With no hope of escape, the Doctor is about to activate his device when a section of rock slides open. Inside a lift shaft is a spherical robot which asks them to enter in a stuttering voice.

THE PLANET OF INDECISION (drn: 26'29")

The travellers are taken up to the safety of the city where they are placed in a room with Steven Taylor, a space pilot from the crashed Flight Red-Fifty. Steven explains that the Mechnoids were sent to Mechanus from Earth in rockets fifty years ago as an advance colonisation force. Earth got involved in interplanetary wars and the Mechnoids were forgotten. Two years ago, he crashed on Mechanus and has been treated as a specimen because he does not know the codes that the colonists would have used to control the robots. Shown around by Steven, the Doctor and Ian realise that it could be possible to climb down the fifteen hundred feet to the ground using a cable from an area of city roof which Steven is allowed onto.

In the cave below, the Daleks decide to attack the Mechn city to get access to the Doctor's party. Penetrating the city, there is soon a huge battle between Daleks and Mechnoids, with the travellers and Steven escaping down the cable to the jungle. The city catches fire though, and Steven tries to go back for his panda mascot, 'Hi fi'. As the Doctor, Ian, Barbara and Vicki reach the TARDIS, the city collapses with Daleks and Mechnoids inside it. Steven is running, dazed, through the jungle.

Ian and Barbara persuade a reluctant Doctor to let them travel back to their own time and place in the abandoned Dalek time vessel. They arrive in London 1965 and are glad to be home. The Doctor and Vicki watch their friends celebrate on the Visualiser.

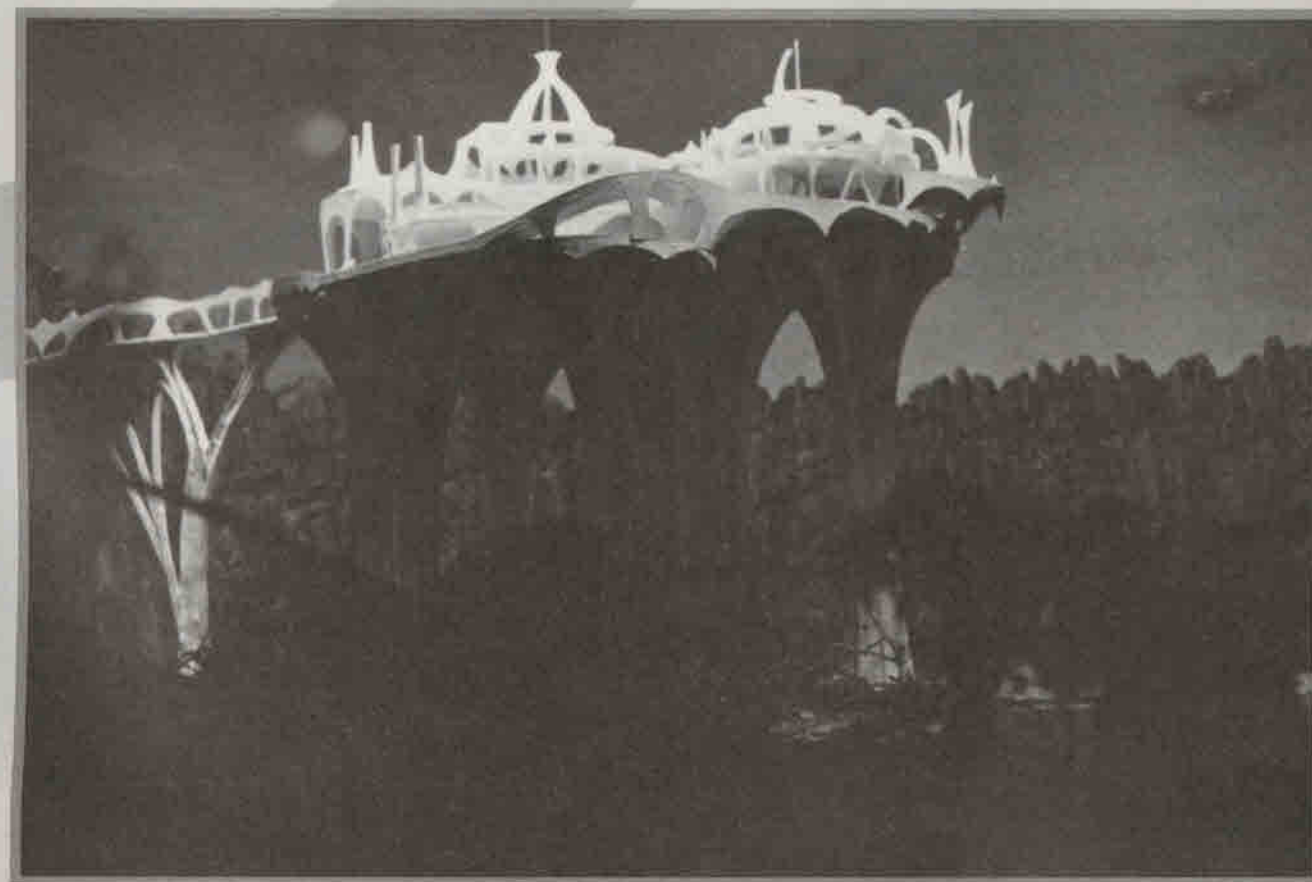


Photo © Barry Newbery

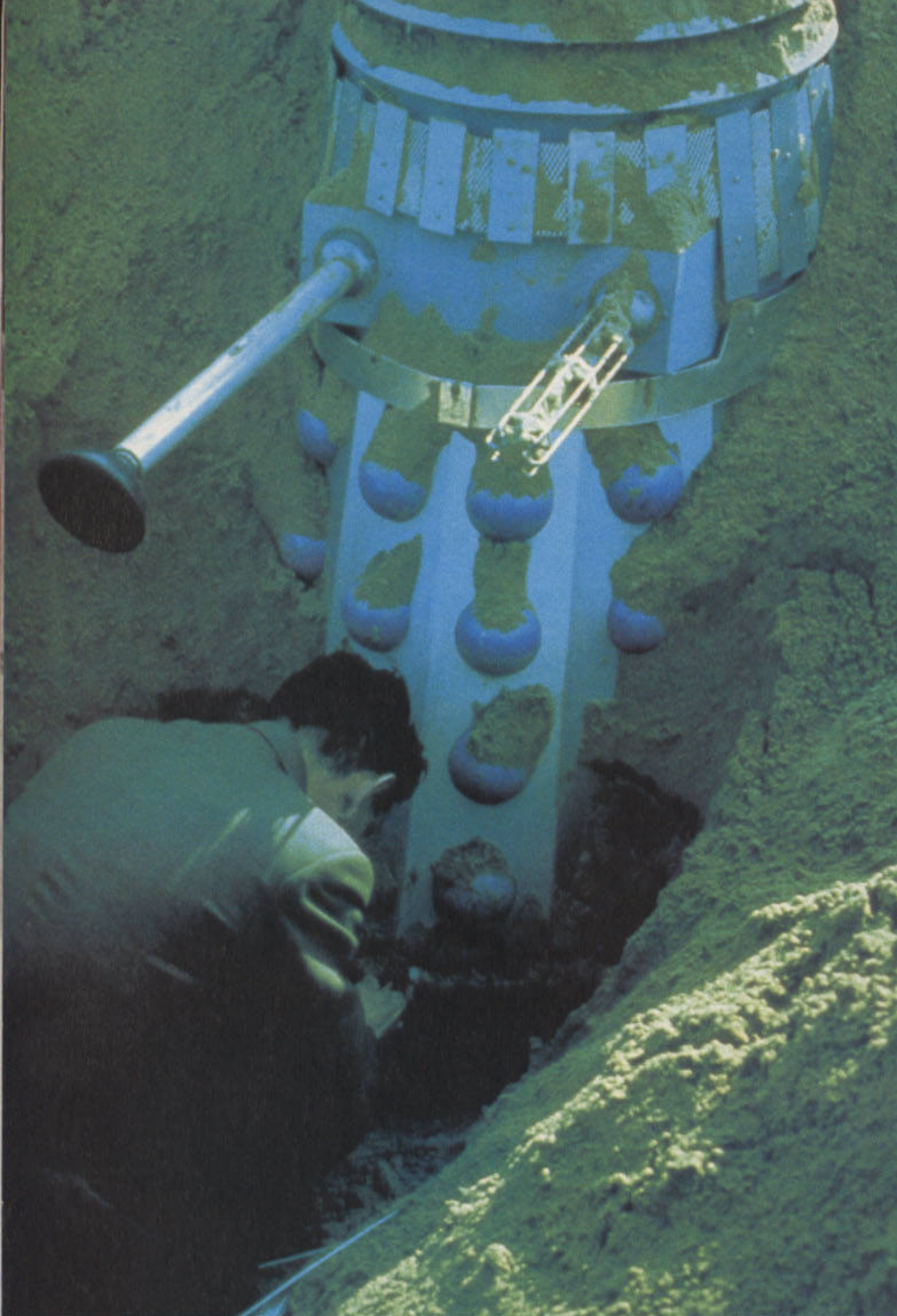


Photo © Barry Newbery

With the success of the Daleks being so important to the fledgling *Doctor Who* series, Terry Nation was a writer much in demand by story editor David Whitaker and producer Verity Lambert. A first Dalek sequel, *The Dalek Invasion of Earth* had been written and was in production by September 1964 when David Whitaker was succeeded by Dennis Spooner. Spooner, an old friend of Nation's from their comedy writing days, at once commissioned the writer for another *Doctor Who* serial in early October 1964. For some reason, this story (details of which are unknown) was abandoned, and instead Nation worked on a new six-episode Dalek storyline from the middle of December 1964 up to February 1965. During this time, *The Dalek Invasion of Earth* would air on BBC1 and send the series into the top ten most watched programmes for the first time.

The new storyline was entitled *The Pursuers* and consisted of a five-page synopsis. Although the general storyline was very close to the finished

serial, various details were changed at an early stage. The Time and Space Visualiser given to the Doctor by the Xerons at the end of the preceding serial, *The Space Museum*, was an extra element added by Spooner to keep a flow of continuity between serials. Originally the device was a Time Curve Visi-Scope (TCVS) which the Doctor had invented, and on which were shown the Gettysburg Address, a speech from Winston Churchill and a Shakespeare scene featuring Anne Hathaway. The fungoids, eventually the monsters on Mechanus, were present earlier in the story, attacking Vikki (as the character's name was spelt) on Aridius. Ian and Barbara were not meant to leave, and the space pilot character on Mechanus was called Michael Taylor. The idea was also suggested of a fiftieth anniversary reunion concert for the Beatles, then the biggest name in pop music sweeping the world.

MECHONOID

Keen to repeat the success of the Daleks, Nation

introduced a new race of robot monsters as adversaries for his exterminating creations. These were to be the Mechons, pure robots which spoke in a form of computer code (e.g. "800 - 30 - Mechonoid - English - Input - Enter"). The name of the robots was changed to Mechonoid later in production, although one Dalek in the final episode still refers to them as Mechons, indicating that the race was already known to the beings from Skaro. As with the Zarbi in *The Web Planet*, it was decided to spend a lot of money constructing the Mechonoids and give them a press launch, whilst also offering merchandising rights to manufacturers.

Nation wrote the new Dalek scripts between episodes of *The Saint* for New World/ITC. As usual, his work required little editing, always a trait of the Welshman's writing according to the late Spooner. Some features had to be changed because of expense, such as the huge glass underground city of lights originally planned for the Aridius instalments and a colony of Mire Beasts was amended so that only one such monster was needed. Using a great many science-fiction clichés and a long string of new locations akin to his earlier serial *The Keys of Marinus*, it was clear that Nation's script would be an expensive entry for the season, and consequently the serials either side of it (*The Space Museum* and *The Time Meddler*) were made on a minimal budget with little or no pre-filming. For Spooner, this would be the only story he would originate with a writer and edit to its completion - having inherited his other serials from David Whitaker. The storyline also adopted a new overall title during the spring of 1965: *The Chase*.

Selected as director was Richard Martin, who had worked on both previous Dalek serials and the Zarbi episodes. Despite the large budget, Martin still felt the show was underfunded, and believed the series on the whole to be poor science-fiction: ill-conceived and badly written. He continually got directorial challenges he could not win to his own satisfaction. *The Planet of Decision*, the concluding episode of *The Chase*, was to be the final instalment of *Doctor Who* he worked on, returning to the theatre and to teach drama as well as directing episodes of anthologies like *Late Night Horror* and *Dead of Night* for the BBC as well as series like *Quick Before They Catch Us*.

It was also a time of change for other people on the show. In early 1965, production concluded on *The Saint* and the team split: Robert S. Baker to continue shooting new episodes in colour from 1966, and Monty Berman to produce ITC's new colour action series *The Baron* with shooting from July 1965. With Nation a highly prolific writer on *The Saint*, Berman offered him the post of script supervisor, and Nation also ended up writing over half the episodes for the show. Needing reliable help, Nation invited Spooner to ITC as co-writer and assistant editor. Keen to work on the glossier show with a guaranteed US market, Spooner did not renew his contract as story editor on *Doctor Who* after his initial twenty-six episodes, making *The Chase* his final story. For this serial he was trailed by his successor, Donald Tosh, who had just spent eighteen months as story editor on the BBC soap *Compact*.

On Saturday 10th April, 1965, Carole Ann Ford appeared in *The Morning Wasn't So Hot*, an episode of ABC's *Public Eye* - the first TV work she'd had since leaving *Doctor Who* and her rôle as Susan, in October 1964. The next day it was announced that Jacqueline Hill and William Russell would now follow her, departing on the episode due for transmission on Saturday 4th June, 1965. '32-year old Miss Hill' also commented that their characters, Barbara and Ian, 'may' capture a spaceship from the Daleks and fly back to Earth, neatly giving the game away.

Russell and Hill had made their decisions independently in early 1965 and given Lambert

plenty of notice. Both had enjoyed their time on the programme, but after eighteen months of almost continual work, the show was becoming a grind. Russell felt the spark of creativity had gone and was keen to return to the theatre. Their decision badly upset the show's star, William Hartnell, as this meant he was the sole original actor left, and both he and Lambert tried to persuade the couple to stay. Finally the producer decided Ian and Barbara should leave together in a mildly romantic fashion.

After the treadmill of the first season where virtually all design work fell to Raymond Cusick and Barry Newbery, John Wood had been brought in on the Zarbi serial, *The Web Planet*. Now for the huge range of *The Chase*, Cusick and Wood would work together. John Wood effectively handled the first three episodes, whilst Cusick concentrated on the second half of the story.

In the last two episodes of *The Chase*, Nation introduced the Mechnoids. Cusick designed these robots at some expense and had the three two-part fibreglass casings made by Shawcraft Models of Uxbridge; they were completed in March 1965.

The Mechnoid casings housed operators in a similar manner to the Daleks who could then operate the extendable aerial, swing the two arms and the gun disc. On one Mechnoid, the gun was a working flame thrower which comprised a burning gas jet ignited off-camera. The casings were also large enough to accommodate both an operator and an effects technician when required. For one shot of a Mechnoid destroyed by a Dalek, a special pre-cut upper dome was rigged up to collapse on cue, with smoke emitted from dummy mechanics inside the casing.

Cusick also redesigned the BBC's Dalek casings, disliking the modifications which designer Spencer Chapman had made for *The Dalek Invasion of Earth*. Five or six Dalek casings existed at the time, one of these being the black Dalek Supreme. One silver Dalek was required for recording the first two episodes of *The Space Museum* and on Fridays 2nd and 9th April. Three remaining silver casings were modified for the main battle sequence to be shot at Ealing Film studios apparently on Wednesday 14th April, although it seems the originally planned date was Thursday 8th April. The large fenders and power dishes added for their last appearance were removed and shoulder slats were added to the midriff section. The coverings for the dome lights were also modified slightly. In general, a stockpile of casing elements now existed, and these were mixed and matched with little regard for continuity across the filming and all six studio sessions. One of the modified Daleks was supplied for the last scene of *The Space Museum: The Final Phase* which would act as the reprise for the first episode of *The Chase: The Executioners*, and was recorded on Friday 23rd April, 1965.

FILMING

Shooting on 35mm film appears to have taken place during the second week of April 1965 whilst rehearsals were going on for the recording of *The Space Museum: The Search*. Some location shooting was conducted for the first two episodes and the final one. Martin took a film unit to Camber Sands near Rye where the dunes were dressed with bizarre Aridian seaweed statues by Cusick. Here, David Newman and the diminutive Barbara Joss (whom Martin had cast as Nemini in two episodes of *The Web Planet: Crater of Needles and Invasion*) doubled for William Russell and Maureen O'Brien in long shots for *The Executioners*, which the main actors later over-dubbed with dialogue. This avoided taking Russell and O'Brien out of rehearsals for *The Space Museum*. Newman and Joss also performed one shot later at Ealing for *The Death of Time* where a stock footage blast was used as back projection in a small tunnel set for the scene where

Ian and Vicki are thrown about.

On location, Cusick provided a lightweight Dalek with rigid arms and eye stalks so that the creatures could appear to be moving rapidly over the sands, and the same casing pitched over into a dune for the fall into Ian's trap in the second episode, *The Death of Time*. Unfortunately as this was shot in daylight, and mixed with night-time studio work, the clash was noticeable. The Dalek was operated by Gerald Taylor, the only Dalek operator who went on location. For the climax to *The Executioners*, Cusick's team buried a Dalek in the sands and attached it to a rope from the rear of a Land Rover. The casing refused to be brought up to the surface and the effect had to be rethought.

Finally, Cusick had Shawcraft build a one-fifth size Dalek puppet which could be operated from underneath, and had a telecine insert of it shot as it was pushed up through a tray of sand on a model set. A model shot of the TARDIS materialising in the desert was also undertaken for *The Executioners*.

BATTLE SHOTS

The shooting of the battle at Ealing heralded a press call to launch the Mechnoids, and Lambert posed for photographers having her cigarette lit by a Mechnoid's flame thrower. The battle on the extended stage was very expensive and tricky to control. Martin hired a group of actors he had worked with before as Daleks or Zarbi to operate the machines: Gerald Taylor was joined by his colleagues Robert Jewell and Kevin Manser who had just completed work on the feature film *Dr Who and the Daleks* at Shepperton Studios with John Scott Martin, Murphy Grumbar and Jack Pitt as Mechnoids.

Also accomplished at Ealing were several other telecine inserts. The evacuation of the 'Mary Celeste' in the third episode, *Flight Through Eternity*, saw the first use in *Doctor Who* of the huge water tank as stuntmen Fred Haggerty, Gerry Wain and David Cannon plus stuntwoman Marilyn Gothard and another lightweight Dalek prop all tumbled off a side mock-up of the ship. Cusick also built a model of the clipper for the establishing shots of the ship in the fog.

Although paperwork on the matter is contradictory, it also seems that the two specially made sequences for the Time-Space Visualiser in *The Executioners* were filmed at Ealing. The first of these involved only actor Robert Marsden standing against a backdrop to deliver Abraham Lincoln's speech. The second required Roger Hammond, Vivienne Bennett and Hugh Walters to act out their Elizabethan scene on a small set.

Other outside shooting this time for *The Planet of Decision*, was done near White City tube station, just by the BBC Television Centre, with William Russell and Jacqueline Hill. A series of about twenty still photographs of the pair at Trafalgar Square and the Albert Embankment were also used for their return home. There was also a short scene on a London bus shot on a backlot at Ealing Film Studios with stuntman Derek Ware playing the conductor alongside Russell and Hill.

The notable model used in *The Death of Doctor Who*, the fifth episode, was the first sight of Cusick's glorious stilted Mechnoid city, later seen in the next episode, *The Planet of Decision*, complete with tiny robots moving on its walkways. A sequence of the TARDIS model dematerialising from the Mechanus jungle was also shot for the very end of the serial.

The music pre-recorded for the story was composed by Dudley Simpson, who was asked to play something 'light' apparently to detract from the scariness of the Daleks. The score, which ran to just over twenty-five minutes was realised by five musicians, conducted by Simpson.

The first episode of *The Chase, The Executioners*, was recorded on Friday 30th April, little over three weeks before transmission. All six instalments were taped in the evenings at Riverside Studio 1. The episode began with a reprise taken from the telerecording of *The Space Museum: The Final Phase* recorded the previous week. The episode featured the first example of the TARDIS in flight, a cardboard model being superimposed moving against a kaleidoscope space background, over which the episode title and writer credit were superimposed.

Cusick designed the Dalek time ship and control room – the latter from left over sets from the first two Dalek serials. The time ship, referred to in early draft scripts as the Dardis, had a rear door, allowing the same three Daleks to enter it once and then again by coming round out of camera shot. The craft vanished by cutting to a slide caption of the empty control centre. Peter (Murphy) Grumbar had to drop out of *Doctor Who* after completing his scene as a Dalek at the end of *The Space Museum*, allowing John Scott Martin to make his first appearance as a Dalek Operator. Four Daleks were used in the first episode operated by Jewell, Manser, Taylor and Scott Martin. Three of these were silver props, with the modified Dalek Supreme also making its only appearance in the serial.

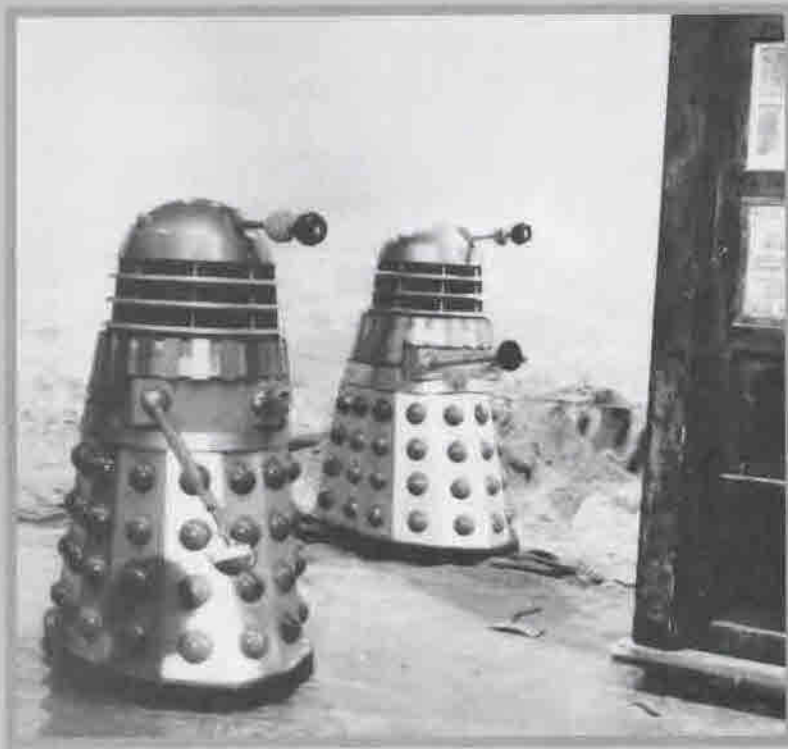
The sets of other rooms on the TARDIS came from stock designed by Cusick for serials such as *The Edge of Destruction*. The room in which the large Visualiser prop was kept was actually the TARDIS control room set, and for reasons of size this meant that the console itself was not used. Clever camera angles by Martin made it appear that Hartnell was operating the door controls out of vision as the double doors opened behind him onto part of the Aridius desert set. This barren landscape designed by Wood featured a raised sand dune with trapdoor, which an actor could appear to start descending into, and a small section of tunnel set beneath this. The sandstorm which hit the Doctor and Barbara was achieved by superimposing the blizzard.

BEATLES AND BEASTS

The Visualiser prop incorporated a TV monitor on which could be shown action from other cameras on other sets – such as the Daleks in their control room – or telecine footage, such as the promotional film of the Beatles singing *Ticket to Ride* or the Ealing inserts. Interference could also be induced over the images as each slice of history broke up and faded. Jack Pitt meanwhile donned the heavy rubber Mire Beast costume, complete with illuminated eyes and wire-operated tentacles. This monster was constructed by a freelance specialist props father and son team, John and Jack Lovell. John had researched similar types of creatures at the Natural History Museum to arrive at the final orange costume which was made from sheet rubber. Originally in Nation's script, Vicki and Ian were dragged down into the tunnels under Aridius by a colony of Mire Beasts, but this was rewritten by Spooner into a story about trapdoors and castles related by Vicki.

The TARDIS magnet given to Ian by the Doctor to help him to find his way back to the ship was a small handheld device which rotated simply by having William Russell move his wrist slightly to give the mechanism some momentum. Russell also pre-recorded Ian's echoing "Hello" which was played back during one of the tunnel scenes.

The Death of Time was recorded the following week on Friday 7th May, with the title and writer credit superimposed over the filmed insert of the Dalek model rising from the sand. One of the three full-size silver Daleks in the episode had its sucker arm replaced by a gimbalised device as a perceptor arm (Gerald Taylor's services were not needed for recording this episode). Stock footage of mining



Two Daleks, one with a TARDIS Perceptor, watch over the Doctor's Ship on Ardius.
Photo © Barry Newbery

explosions represented the destruction of the airlock. The Daleks retained their negative extermination effect achieved by over-exposing the electronic cameras as they fired upon Aridians and the TARDIS. A photocaption from Paul Popper Ltd of a desert was used as an establishing shot of the Aridian landscape just prior to the detonation of the Tattarian airlock. The TARDIS dematerialised at the end of the episode as a roll-back and mix effect.

Ian Thompson, whom Martin had cast as Hetra in *The Web Planet*, and the now famous Welsh character actor Hywel Bennett played Malsan and Rymian respectively, the two principal Aridians who, with two other actors, were clad in skeletal skin-tight costumes and close rubber skull caps with gills to make them appear amphibian. Wood designed the Aridian city and tunnels, the main piece of which was the multi-level set in which the Doctor and Barbara were held as 'guests'. On this studio day, BBC photographers took some publicity shots including a shot of a fallen Ian, the other regulars and two Aridians with a Dalek looming over them that was never part of the storyline. At a later point in the serial there was another short photographic session with Maureen O'Brien.

Flight Through Eternity went to studio on 14th May with the TARDIS control room set being struck, complete with the console and even the Astral Map from *The Web Planet* seen in the background. After a truncated telerecording reprise and an initial scene in the TARDIS, the episode title and writer credit were superimposed over another kaleidoscope space/time shot akin to the one that opened *The Executioners*, this time also showing a model of the Dalek time ship travelling after the TARDIS.

INSIDE THE TIMESHIP

This episode also gave the first view inside the Daleks' ship, which like the TARDIS was also bigger inside than out. Cusick designed the ship's interior with its rotating square patterns on the walls, a working lift and a central console which had an illuminated rotating mechanism similar to the TARDIS. This set was populated by the four silver Daleks, one photographic blow-up from *The Daleks* and two unoccupied casings from the recent film

Thus the TARDIS materialised off-screen, and the Dalek vessel was never seen on the ship at all. The deck set was large, with different levels for the wheelhouse, and the roof of the cabin on which Vicki could climb. Stock footage of the sea was also used as Barbara gazed out lovingly at the waves.

Journey Into Terror was recorded on 21st May, and after a shortened version of the telerecording reprise (featuring the model TARDIS in flight but not the model Dalek ship), the open slide captions were shown over a shot of a gargoyles face. Most of the action in the episode was set in the two rooms of Cusick's haunted house set. Roslyn de Winter, the dancer that Martin had hired to choreograph the Menoptra's insect movements and play the part of Vrestin in *The Web Planet*, was asked back to play the Grey Lady, whose first appearance courtesy of superimposing the image of another camera, allowed her to walk through Ian, John Maxim as Frankenstein's monster was allowed to smash a prop Dalek and Malcolm Rogers mimed to his pre-recorded speech as Dracula which had been electronically treated. Rogers in particular moved in a very stiff fashion to emphasise the fact that the three apparitions were in fact robotic exhibits. Dracula and Frankenstein's monster were modelled closely on the images laid down by the classic Universal horror films of the Thirties.

The main set was the haunted house's hallway, with a large staircase leading up to the landing. Bats and a skeleton were dangled on wires from above in an attempt to scare the TARDIS crew, and Cusick constructed a rotating section of alcove to engulf Jacqueline Hill. The Laboratory set where Frankenstein's monster lay, had two entrances - a flight of steps down from the landing and a lower level door across which a portcullis could be dropped.

Inside the Dalek craft, inlay was used again to show a circular image of the hallway set as the vessel landed, and also for a countdown towards the end of the episode. On this occasion a Dalek moved across the frame, passing behind the countdown figures which were supposed to be on the far wall it had just been studying!

The element of the Daleks building a robot double of the Doctor brought the concept of doubles to the series for the first time. According to the late actor Edmund Warwick who played the robot double in many shots, this was actually a sort of 'thank you' written in for him. The previous year, Hartnell had been injured during recording on *The Dalek Invasion of Earth: Day of Reckoning*, necessitating his absence from the next instalment, *The End of Tomorrow*. Warwick (who had played Darrin in *The Keys of Marinus: The Screaming Jungle*) had been called in from another programme at very short notice to double as Hartnell with his back to the camera and collapse at the start of the episode. During rehearsals for *Journey Into Terror*, Hartnell showed Warwick how to imitate his mannerisms and was very helpful. At this time though, Hartnell was upset at the impending departure of Hill and Russell, and also felt that Nation's script was not terribly good.

It was decided that Warwick, who shaved off his moustache for the rôle, would mime to Hartnell's pre-recorded dialogue, inserting close-up cutaways of Hartnell since Warwick's resemblance was not entirely convincing. The episode closed with a close-up of Hartnell on a separate set from Warwick saying the robot's lines before a Dalek, immediately after the initial scene with Warwick emerging from the cylindrical Reproducer unit to receive his instructions. Again, Fox Photos provided a photocaption, this time of an Amazonian jungle to act as the establishing shot of Mechanus, as seen by the TARDIS crew.

ON AIR

The Chase started transmission the following day on

BBC1, with the six instalments scheduled generally in the usual 5.40pm slot over consecutive Saturday evenings. The 22nd-28th May 1965 edition of *Radio Times* included a one page article entitled *Dr. Who and the Chase* by Michael Williams. Using a photograph of the TARDIS crew from *The Web Planet* and a shot of three Daleks outside the TARDIS from *The Death of Time*, the preview set the scene for Nation's new serial and confirmed the news reports that Ian and Barbara were to leave the series. The remainder of the item concentrated on the many Dalek-related products that were then on sale.

The Death of Doctor Who was made on 28th May, with recording beginning in the afternoon. Since William Hartnell was required to take part in a short action sequence, Verity Lambert suggested that this ninety-second portion was taped before the principal work in the evening so that Hartnell could regain his composure for the remainder of the instalment. Warwick again played the robot, unfortunately saying one line of dialogue in his own voice. Stunt arranger and performer Peter Diamond returned to the series to arrange the fight with canes between Hartnell and Warwick in the studio confines. This consisted of a scene with the regular cast, Warwick and two of the Fungoids (Jack Pitt and John Scott Martin).

The confrontation scene between the two Doctors required exact timing and clever camera shots from Martin so that it could be recorded continuously and allow Hartnell to play both parts. Two cameras were trained on Hartnell, showing him facing left and right. A third camera focussed on the Doctor's companions. Martin's camera direction would start with a shot of Hartnell as the robot Doctor looking to the right, then cut to a shot of the companions glancing from left to right, and picking up on Hartnell looking to the left now as the real Doctor.

Warwick's time on screen was kept to a minimum whenever the script would allow him to swap rôles with Hartnell. Although Warwick started the episode as the robot, leaving the Daleks and stalking the trio, he then assumed the rôle of the real Doctor in the scene where he is leaning across Vicki with his back to the camera. This allowed Hartnell to take over as the robot for a scene in the cave set with Jacqueline Hill. Warwick then continued as the real Doctor for the sequence of Vicki being taken back to the cave, where Hartnell took over again as the genuine item when the girl recovered. In the climax, Warwick played only the fake, hiding his face behind Jacqueline Hill and Maureen O'Brien as much as possible whilst William Russell struggled with Hartnell.

The bulk of the episode was recorded in the evening on a separate videotape, starting with a telerecording reprise and then showing the opening captions over a shot of the Fungoids in the Mechanus jungle. The Fox photocaption, with smoke blown across it, was illuminated on this occasion to show the path of lights in the jungle being turned on.

One of the four silver Daleks used bore the perceptor arm, and again a baseless film Dalek was used in the background for the jungle shot. One Mechnoid (although the closing credits erroneously spelt this 'Mechanoid') was used in the final scene, operated by Murphy Grumbar. The robots were voiced by David Graham, in addition to his Dalek voices with Peter Hawkins, and treated by Ray Angel and Brian Hodgson to break the sound up, add a continuous note, and speed it up to give the juddering sound. Pitt, Scott Martin and Ken Tyllson now found themselves encased in the giant rubber Fungoid costumes (also made by the Lovells), nicknamed Fungoid Fred, Toadstool Taffy and Mushroom Malone respectively! These objects were also referred to in the scripts as Gubbage Cones.

A few special props appeared in the cave set. Ian found a weapon to ward off the Fungoids by means of light, merely a long tube with a tiny battery operated bulb at one end. An illuminated eye was lowered like a periscope down into the cave for the scene where the travellers slept. Most notably, one of the cave walls slid downwards at the end of the episode to reveal the Mechnoid in the highly-lit lift cubicle.

FAREWELLS

The Planet of Decision closed the serial and was completed on Friday 4th June, introducing Purves - who had grown several days worth of beard - as Steven Taylor. By this time Spooner had already handed over to Donald Tosh, which was to have its consequences for the development of Steven as a character, and also for Purves' enthusiasm for the series. Steven's room in the Mechnoid city contained a central climbing-frame construction, and he was viewed by his robot captors through a wall which opened in the same manner as vertical blinds. It was on this set that the Doctor's anti-Dalek device was finally used; merely a flash charge which was detonated when a Dalek came into contact with it. The rooftop set was raised off the studio floor, onto which was laid a photographic blow-up aerial shot of a jungle. To avoid destroying the model of the city (in case it should be needed in a further Mechnoid story), this was faded out into stock film of a volcanic eruption and explosions. The battle scene, cut in on telecine, now incorporated cross faded images, and several animated explosions superimposed on the action. Although shot silently, in addition to sound effects, new Mechnoid dialogue was overlayed whilst the bulk of the Dalek dialogue was lifted from earlier episodes, notably *The Executioners*. One Dalek was fitted with the dish-like electrode unit on its arm, in addition to the one with the perceptor. Again the Visualiser was seen, showing the film on the bus. Finally, the last shot was another kaleidoscope starscape with the model TARDIS travelling through space, this time without a pursuing Dalek vessel.

The recording sealed the fate of the Mechnoids. Only two were used in the studio, and they were simply too large to move around easily. The crew found them cumbersome, and William Hartnell in

particular disliked the demands on him to be more precise with his movements around the prop. Sadly the production team realised the expensive props could not be brought back for further rematches as hoped.

Jacqueline Hill and William Russell left the series and went on tour together at once in a play called *Separate Tables*. Both continued working, with Hill leaving the industry for a while to raise a family. She later returned to *Doctor Who* in 1980 playing Lexa in *Meglos*, as well as appearing on programmes such as *Angels* and *Tales of the Unexpected*. Sadly, Jacqueline Hill succumbed to cancer and died, aged sixty-three, on 18th February 1993.

Russell continued to act mainly on stage, reverting to his real name of Russell Enoch for many rôles. As well as writing and directing with the Actor's Touring Company, he appeared at the Old Vic, with the Royal Shakespeare Company and at the National Theatre. On television he could be seen in shows ranging from *Shoestring* to *The Black Adder*, but most prominently as Ted Sullivan in *Coronation Street* during 1992.

The Chase fared extremely well in the ratings, although since the summer was arriving it could not match the sheer audience sizes of the winter stories like *The Dalek Invasion of Earth* or *The Web Planet*. It did however gain generally a million viewers over *The Space Museum* and take the show firmly back into the Top Twenty, with *Journey Into Terror* and *The Planet of Decision* penetrating the Top Ten. The Audience Index was also good, although not as high as the previous Dalek serial. Opposition had not been too strong: a variety of shows overlapping the first five minutes (*The Forest Rangers*, *The Littlest Hobo* or *Quick Draw McGraw*), followed by five minutes of the ITV News and then the first fifteen minutes of the very popular music show *Thank Your Lucky Stars*.

The Mechnoids (or *Mechanoids* as most products referred to them) went on to survive far longer as toys and merchandise than they did on television. In 1965, Herts Plastic Moulders produced a large Push-Along Mechnoid, whilst smaller cousins in a variety of colours were made by Cherilea Toys. The Dalek transfers from S. Guiterman & Co. included the Mechnoids alongside Daleks, a Voord, Menoptra, Zarbi and a Venom

The Doctor (William Hartnell) finds himself wary of Frankenstein's Monster (John Maxim) and Count Dracula (Malcolm Rogers) during his *Journey Into Terror*.
Photo © Barry Newbery



Grub. As late as March 1986, Fine Art Castings included a small Mechanoid model in their 40mm range.

The Daleks did continue to battle the Mechanoids on the back page of the comic *TV Century 21* which was running a strip entitled *The Daleks* written by David Whitaker (although it was credited to Terry Nation for contractual reasons). In Issue 47 (dated 11th December 2065), a storyline drawn by Richard Jennings began about the Daleks being attacked in space by a cloud. In Issue 48, the aggressors were revealed as the space-travelling blue Mechanoids (again spelt incorrectly), directed by their red Menoid Leader. Ron Turner took over the art chores in Issue 50, leaving the two metal races in a stand-off situation. In Issue 62, the Dalek Emperor announced that a rogue planet was heading for the Mechanoid world, allowing them to destroy or weaken their enemies. By issue 69, disaster for Mechanus had been averted by a third party, and the Mechanoids made their final appearance in the issue date 14th May 2066.

The episode *The Planet of Decision* was released in early 1966 as *The Daleks*, a 7 inch EP by Century 21 Records, a subsidiary of Pye better known for their range of Gerry Anderson records. With additional narration by David Graham, new incidental music, and the Eric Winstone recording of Ron Grainer's theme, the soundtrack became a much treasured item, running about twenty-one minutes. Different versions were available of this record: the Australian picture sleeve was slightly different, whilst some UK pressings used some music from supermarionation series composed by Barry Gray in place of the *Doctor Who* theme (the Grainer/Derbyshire original could not be used since the rights to this were held by Decca).

The Chase was sold to Australia in May 1966 where it was passed with a 'G' rating after four cuts had been made to *The Death of Time*. The Australian Film Censorship Board felt that some of the conversation between the Doctor, Barbara and the Aradians about the Mire Beast's flesh-eating habits should be deleted, along with shots of the creature grabbing Vicki, and later a close-up of the Mire Beast itself. Also excised from the telerecordings was the shot where the Daleks exterminated two Aradians. The serial was shown in 1966, and then repeated over four nights in 1968. *The Chase* was not purchased by New Zealand though, and was omitted from their Season Four in 1969/70.

In the late Sixties, the original 405 line two-inch videotapes of *The Chase* were erased and the BBC Film and television Archives no longer held copies. However in 1978 when the BBC became aware of how valuable some material was, 16mm telerecordings made for the overseas market were located at BBC Enterprises. This meant that in 1985, the episodes could be sold abroad to North America via Lionheart as part of a syndicated package. The serial is also syndicated in North America as a TVM of two-hours nineteen-minutes duration. In November 1986, it was hoped that *The Chase* could be repeated as part of *TV 50*, a celebration of fifty years of the BBC. This did not eventually happen, and indeed because of contractual problems many of the other scheduled shows were not broadcast. *The Chase* was however selected for screening in late 1988 at the National Film Theatre in London as part of a *Doctor Who* day, and for which the late Edmund Warwick attended and signed autographs.

All six episodes still exist as 16mm telerecordings at the BBC Archives and after many negotiations, John Peel novelised Nation's original scripts, published in paperback by Target in July 1989. With a painted cover by Alister Pearson, this became Book No. 140 in the Target Library and was reissued with a slightly revised cover in July 1991. The story is to be released by BBC Video in September 1993.

Andrew Pixley

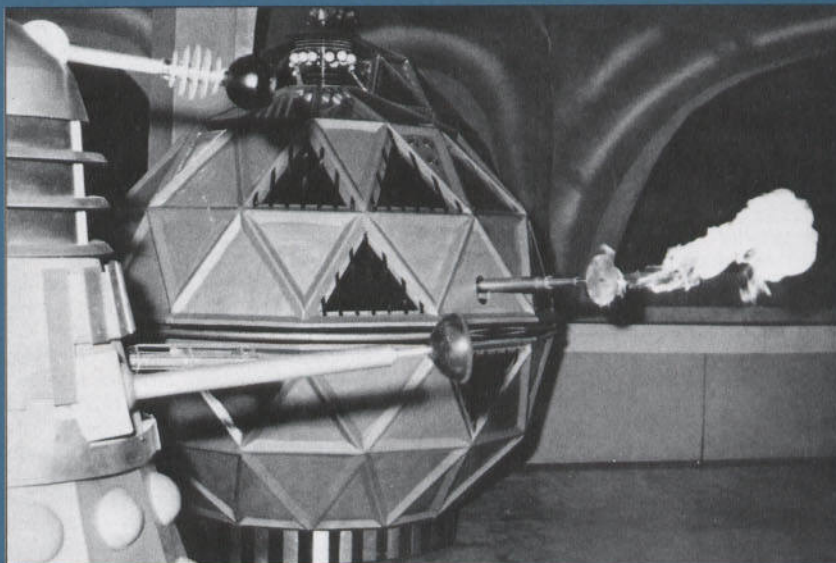


Photo © Barry Newbery

THE CHASE SERIAL R CAST

William Hartnell (*Doctor Who*) and William Russell (*Ian Chesterton*), Jacqueline Hill (*Barbara Wright*), Maureen O'Brien (*Vicki*) with Robert Marsden (*Abraham Lincoln*) [1], Roger Hammond (*Francis Bacon*) [1], Vivienne Bennett (*Queen Elizabeth I*) [1], Hugh Walters (*William Shakespeare*) [1], Richard Coe (*Television Announcer*) [1], Peter Hawkins, David Graham (*Dalek Voices*); Robert Jewell [1-6], Kevin Manser [1-6], John Scott Martin [1-4], Gerald Taylor [1-6] (*Daleks*); Jack Pitt (*Mire Beast*) [1-2], Ian Thompson (*Malsan*) [2], Hywel Bennett (*Rynian*) [2], Al Raymond (*Prondyn*) [2], Arne Gordon (*Guide*) [3], Peter Purves (*Morton Dill*) [3], Dennis Chinnery (*Albert C. Richardson*) [3], David Blake Kelly (*Capt. Benjamin Briggs*) [3], Patrick Carter (*Bosun*) [3], Douglas Ditta (*Willoughby*) [3], Jack Pitt (*Cabin Steward*) [3], John Maxim (*Frankenstein*) [4], Malcolm Rogers (*Count Dracula*) [4], Roslyn de Winter (*Grey Lady*) [4], Edmund Warwick (*Robot Doctor Who*) [4-5], David Graham (*Mechonoid Voice*) [5-6], Murphy Grumbar (*Mechonoid*) [5-6], Peter Purves (*Steven Taylor*) [6], Derek Ware (*Bus Conductor*) [6]Δ; Jack Pitt, John Scott Martin (*Mechonoids*) [6] with Jack Pitt [5]*, John Scott Martin [5]*, Ken Tyllson [5-6]*.

* On-screen credit for *The Death of Doctor Who* only.

* Not credited with specific rôle: playing Fungoids.

Δ No on-screen credit.

EXTRAS

The Beatles (*Themselves: promotional film only*); David Newman (*Double for Ian Chesterton*); Barbara Joss (*Double for Vicki*); Brian Proudfoot (*Aridian*); Barbara Bruce, Kathleen Heath, Monique Lewis, Sean Ryan, Sally Sutherland, Jim Tyson (*Tourists at Empire State Building*); Bill Richards, Terry Leigh, David Pelton, Marc Laurence (*Sailors on 'Mary Celeste'*); Fred Haggerty, Gerry Wain, David Cannon (*Sailors and passengers on 'Mary Celeste'*); Marilyn Gothard (*Mrs. Briggs*).

CREDITS

Written by Terry Nation. Fight arranged by Peter Diamond [5]. Title music by Ron Grainer and the BBC Radiophonic Workshop. Incidental music composed and conducted by Dudley Simpson. Film Cameraman: Charles Parnall [6]. Film Editor: Norman Matthews [6]. Costumes supervised by Daphne Dare [6]. Make-up supervised by Sonia Markham [6]. Lighting: Howard King [6]. Sound: Ray Angel [6]. Story Editor: David Whitaker. Designers: Raymond Cusick, John Wood. Producer: Verity Lambert. Directed by Richard Martin.

BROADCAST DETAILS

<i>The Executioners</i>	22nd May, 1965	5.40pm - 6.05pm
<i>The Death of Time</i>	29th May, 1965	5.40pm - 6.05pm
<i>Flight Through Eternity</i>	5th June, 1965	5.45pm - 6.10pm
<i>Journey Into Terror</i>	12th June, 1965	5.40pm - 6.05pm
<i>The Death of Doctor Who</i>	19th June, 1965	5.40pm - 6.05pm
<i>The Planet of Decision</i>	26th June, 1965	5.40pm - 6.05pm

Viewing Figures:

The Executioners: 10.0M (14th), *The Death of Time*: 9.5M (12th), *Flight Through Eternity*: 9.0M (12th), *Journey Into Terror*: 9.5M (8th), *The Death of Doctor Who*: 9.0M (11th), *The Planet of Decision*: 9.5M (7th).

Audience Appreciation:

The Executioners: 57%, *The Death of Time*: 56%, *Flight Through Eternity*: 55%, *Journey Into Terror*: 54%, *The Death of Doctor Who*: 56%, *The Planet of Decision*: 57%.

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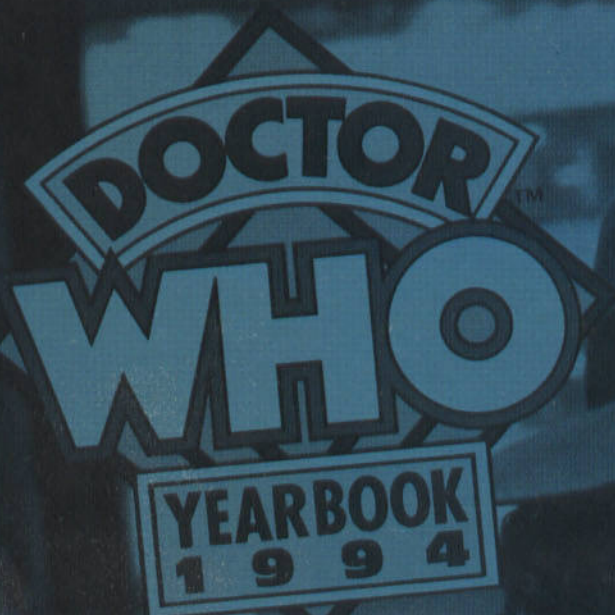
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